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ABSTRACT

Noting the general lack of attention to the teaching of nonfiction, this focused journal issue presents 11 articles containing suggestions for ways to incorporate various nonfiction materials into the English class. Article titles and authors in the journal are (1) "A Marriage that Works: Early American Literature in Context" (S. Bouley); (2) "Teaching Biography and Autobiography in the Arizona Territory" (J. McGinnis); (3) "Our Heritage of Informational Books: Travels to Dark Continents, Lessons of Caterpillars, and Observations of Marsh Hawks" (M. G. Ferry); (4) "Teaching the Essay: E. B. White's 'Second Tree from the Corner'" (S. J. Treharne); (5) "On Being a Scientific Booby" (N. Mairs); (6) "A Scientist in the Classroom: Applications of Thomas Kuhn's 'The Structure of Scientific Revolutions' for Teachers of English" (D. H. Roen); (7) "Human Rights: Materials for a Secondary Unit" (S. Totten); (8) "Aristotle" (C. Moneyhun and M. Diogenes); (9) "'It Must Be Good': The High Craft of the Lowly Magazine Article" (J. Beck); (10) "Watergate Confessionals: History as Literature and Vice Versa" (M. B. Fleming); and (11) "'Fiction as Nonfiction': An Agenda for Theories of Fiction in English Classrooms" (S. Kahnum). (FL)

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ARIZONA ENGLISH BULLETIN

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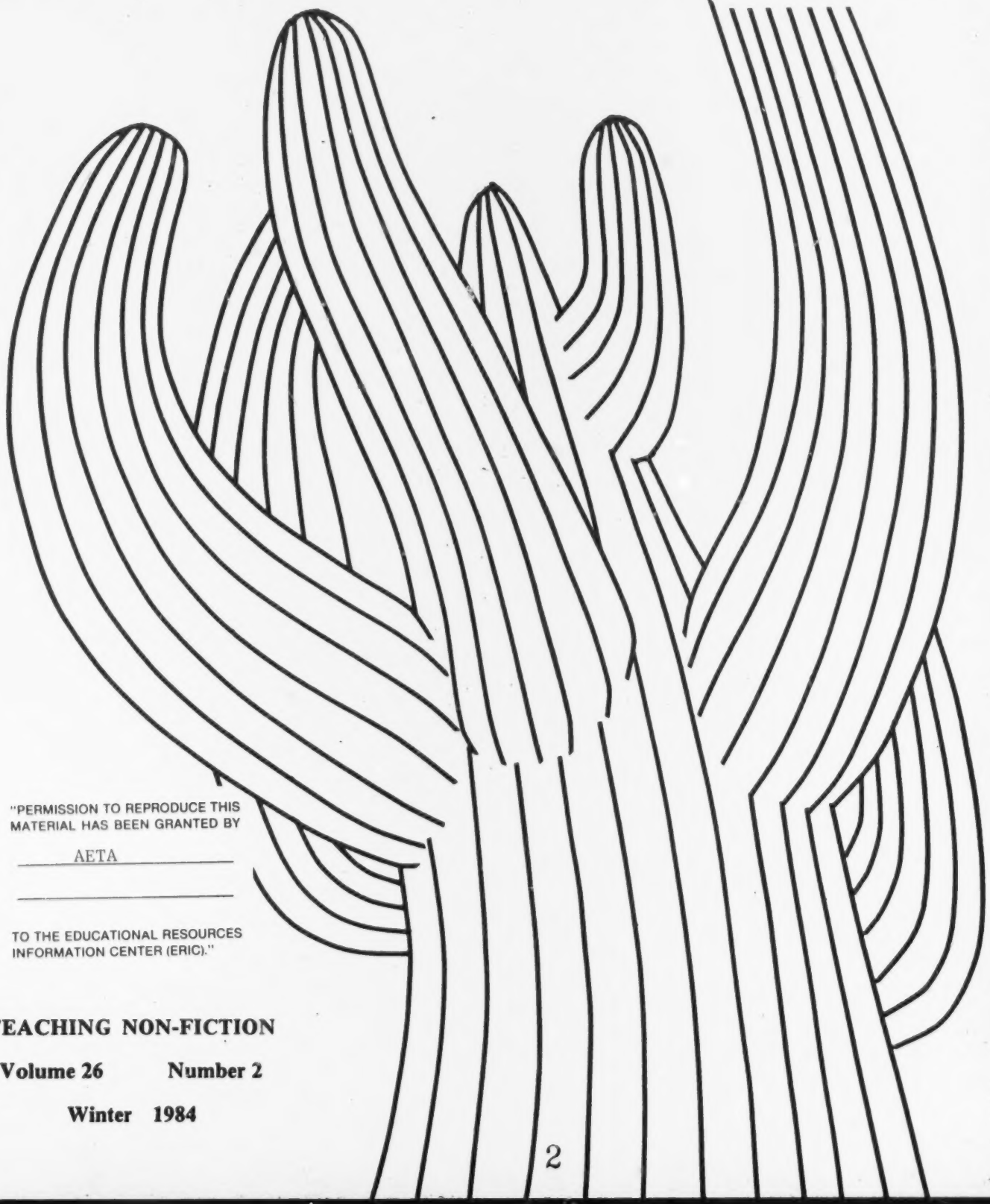

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CS 210 111

TEACHING NON-FICTION

Volume 26 Number 2

Winter 1984

ARIZONA ENGLISH BULLETIN - - - - - - - - A Member of the NCTE Exchange Agreement

The ARIZONA ENGLISH BULLETIN is a publication of the Arizona English Teachers Association, a nonprofit state affiliate of the National Council of Teachers of English. The BULLETIN exists to create effective statewide articulation of English and Language Arts teachers at all levels, to increase awareness of new ideas, programs, and movements in English, and to improve instruction at every level.

Membership in the Arizona English Teachers Association (including a subscription to the ARIZONA ENGLISH BULLETIN) is $15 per year for individuals within the U.S. and $20 per year for institutions or for individuals outside the U.S. (Students $7.50)

The ARIZONA ENGLISH BULLETIN is published three times each year, in the Fall, the Winter, and the Spring. It is supported and subsidized by the Arizona English Teachers Association, Arizona State University, Northern Arizona University, and the University of Arizona.

Back issues since October 1979 can be ordered from the editor for $5 apiece. Issues published during prior years are not available unless they have been picked up for national distribution by the National Council of Teachers of English. A number of such issues are, however, now available through NCTE. They are listed in the NCTE catalog. Check the most recent issue for titles and prices. Copies can be obtained from NCTE, 1111 Kenyon Rd., Urbana, IL 61801.

Topics and deadlines for forthcoming issues are as follows:

Spring 1984:	Technology and the Teaching of English	
Fall 1984:	Writing Across the Curriculum	(Aug. 1, 1984)
Winter 1985:	Reading and Writing Connections	(Nov. 1, 1984)
Spring 1985: or Fall 1986:	Teaching Poetry	

AEB welcomes manuscripts on these or other topics of interest to teachers of English and Language Arts at all levels. Manuscripts should be limited to 10-12 typed, double-spaced pages. Notes should be incorporated into the text (APA form) or typed following the text (MLA form). The editor reserves the right to make minor textual changes in the interest of clarity or space limitation. Send manuscripts to

Margaret Fleming, Editor
% Department of English
University of Arizona
Tucson, AZ 85721

Manuscripts will be reviewed and replies sent, usually within 6-8 weeks, but occasionally later, depending on the editor's teaching schedule and other responsibilities. Authors of articles that are published will receive two contributors' copies.

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FROM THE EDITOR

In secondary school students read fiction, drama, and poetry, but write essays. In college freshman composition courses, they read and write essays; ironically, they are expected to produce mature essays without ever having studied more than a handful--perhaps Emerson's "Self-Reliance," Thoreau's "On the Duty of Civil Disobedience," Swift's "A Modest Proposal," and possibly even Orwell's "Shooting an Elephant." They continue to read imaginative literature too, of course; many freshman English courses also require students to read fiction, drama, and poetry and to write essays about what they have read.

The disproportion here is plain enough. Even more disproportionate, however, is the virtual lack of attention to forms of non-fiction other than the essay. When and where are students systematically exposed to historical and scientific writing (in history and science classes?--don't bet on it), to biography and autobiography (maybe Benjamin Franklin's), to journalistic writing, to criticism, to letters and journals, to reports, to analyses, to satires?

Perhaps one problem is semantic. Defining non-fiction as the negative of something (fiction) implies its inferiority (just as the term "authoress" diminishes the authority of "author"). Furthermore, because fiction has the connotations of delight and pleasure (to teachers, if not to students), non-fiction seems to connote utilitarianism, dullness, pedestrianism (not too far off when applied to the only non-fiction students regularly read--textbooks). Such a connotation really misses the mark, however. The best non-fiction has the same qualities as imaginative literature: structure, style, persona, audience; its writers demonstrate skill at manipulating language, ability to create vivid word pictures, artful use of figures of speech; this literature delights with its subtle undercurrents and implied meanings, its irony, its allusions, its rhythms. All these can be studied and their contribution to the impact of a work discussed just as they can with fiction or poetry. Yet teachers, perhaps because they have been inadequately prepared to do so, often devote little or no attention to the literary characteristics of non-fiction. A high-school colleague, whom I knew to be a very fine teacher, once admitted to me that she didn't know what to do when teaching an article or an essay. "We discuss the ideas in it," she said, "and I feel I should do more, but I don't know what else to do."

This general lack of attention to non-fiction is vividly demonstrated by the number of submissions received for this issue of the BULLETIN. Any topic that concerns writing will produce a plethora of articles; everybody is writing about writing these days.

But only two of the articles included here arrived unsolicited. The rest are the results of my twisting the arms of colleagues and even of writing an article myself. I'm sorry so many of your arms were out of reach, or we might have had a larger issue. But just because I went out of my way to obtain these articles does-not mean that they are in any way inferior. In fact, I think that we have here an excellent collection, one that represents a range of non-fiction types. Because these articles are written by gifted teachers, they also represent a range of strategies that can be adapted by any teacher, like the one mentioned above, who doesn't quite know what to do with non-fiction.

Non-fiction is something our students will be reading and writing during all their adult lives. They should be able to read it with pleasure and discrimination and to write it with a sense of purpose and audience. They need material and models to practice on. Let's not short-change them by failing to introduce them to the serious study of this kind of literature and its many varieties.

Margaret Fleming

NCTE TO ESTABLISH TASK FORCE ON EXCELLENCE IN ENGLISH

In response to new public awareness of all students' need for a stronger background in English, NCTE will expand its efforts to improve the teaching and learning of this key discipline. At least three of this year's reports on education reform recognize English as an all-important subject for every student to learn. The Carnegie Report says, "The mastery of English is the first and most essential goal of education."

The NCTE Executive Committee, in its October session, voted to establish a Task Force on Excellence in English and the Language Arts. The panel will study current reports and initiatives for improving education, confer with teachers and administrators of English programs and projects to support excellence in teaching and learning English.

"Teachers of English need a fresh outlook, a sense of mission about the importance of what they are doing," says NCTE President William Irmscher. He predicts that the Task Force will pay special attention to increasing teachers' opportunities to study and renew themselves, through fellowships and professional meetings. He believes this is more important than merely making changes in surface features such as the length of the school day and increasing teachers' salaries. The question that must be answered first, says Irmscher, is "Excellence to what end? To promote the economic growth of the nation? To ensure the nation's preeminence in science and technology? To prepare students adequately for college? To help all students become educated persons and live a good life?" NCTE members in recent years have rallied behind a common goal for English programs: that of helping all students mature intellectually and emotionally by mastering language through reading, writing, speaking, listening, and reasoning.

TEACHING NON-FICTION

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National Council of Teachers of English
1111 Kenyon Road, Urbana, Illinois 61801
Telephone (217) 328-3870

January 3, 1984

Dear NCTE Member:

This is a chain letter. Don't break the chain!

During the coming year, a great many local, state, regional, and federal legislative bodies and agencies will be taking action to bring about what they perceive as necessary changes for excellence in education. It is imperative that people in power hear from professionals in English/language arts education about needs in our field. This chain letter encourages you to write to some of those people expressing your views and to invite other NCTE members to join in a national letter-writing campaign.

First, make three clear photocopies of this letter and send or give them to three other NCTE members. (You may make more than three copies if you wish, and this letter may be reprinted in affiliate newsletters to reach even more members.)

Second, take pen in hand and write at least three letters to people who are in a position to influence mandates and reforms in education. Consider writing to

. . . members of state and local boards of education
. . . local and state superintendents of education
. . . editors of magazines and newspapers which cover education
. . . leaders in parent-teacher organizations
. . . state and national senators and representatives
. . . your governor and the President.

Among the topics you might address are

. . . reasonable class size and teaching loads in English/language arts
. . . needed opportunities for teacher in-service education through workshops and summer institutes
. . . funds for local development of curricula in English
. . . the effects of testing on school curricula
. . . needed resources and materials for English/language arts teachers.

The choice of topics is yours. I am confident that NCTE members have strong opinions on a number of vital issues and will be articulate in expressing those opinions.

Don't break the chain.

Participating in this campaign will cost you only a few stamps and an hour or two of your time. The results may influence English/language arts education in this country for years to come.

Sincerely yours,

Stephen Tchudi

Stephen N. Tchudi
President

P.S. Write soon.

A MARRIAGE THAT WORKS: EARLY AMERICAN LITERATURE IN CONTEXT

Sandra Bouley

"To the royal colonies of America, Parliament orders the settlers to withdraw from all lands west of the Appalachian Mountians until further notice, effective immediately. Those who refuse to comply with this proclamation shall be held in violation of the law and subject to prosecution. This land shall be held in part for the use of the American Indians who originally occupied it. Furthermore, all fur trading shall be subject to British control, and no trader shall cross the mountains without the express consent of the officials which represent the Crown. This law shall henceforth be called The Proclamation of 1763."

Having read the proclamation in her most official voice, Mrs. O'Haver, my social studies team teacher, posted the notice. I followed in my official voice with The Sugar Act of 1764. A few minutes later, the groaning colonies, represented by three to five students for each of the original thirteen, received The Currency Act of 1765 and The Stamp Act of 1765. At that point, having already studied the economy and origin of their particular colonies, the students individually responded in writing to these restrictions in the persona of a member of the ruling class of their colony, which was assigned by drawing. Later, with the addition of The Declaratory Act of 1766, The Townsend Acts, and Writs of Assistance, the colonies would caucus by area (Eastern, Middle, and Southern) and discuss the full impact of these acts upon their economy and their future. Each area appointed two spokespersons to present a case for either repealing or enduring the oppressive legislation. True to the role they were playing and having done their homework, some of the representatives pleaded to the entire assembled group to remain loyal to the Crown, an action which met with outrage from others.

Sound like model U.N.? So—maybe we stole their idea. Actually, this drama and several other simulations and role playing situations are integral parts of our American History/Literature/Composition class at Mountain View High School in Mesa. Our course is a year-long, two-hour block designed for juniors and accelerated sophomores who demonstrated proficiency in basic English and writing skills by a test administered to 9th graders prior to spring registration. We have structured the course to meet the following goals:

(1) to reduce the fragmentation of learning that often occurs in departmentalized high schools,

(2) to encourage students to assume more responsibility for their own learning,

(3) to provide opportunities for students to take an active role in the discovery process,

(4) to challenge students to stretch to their potential,

(5) to personalize history and thereby make history, literature and writing more meaningful.

Sandra Bouley teaches English at Mountain View High School in Mesa, Arizona.

We feel that the mating of history and literature is an ideal marriage, and composition is the natural offspring. Our theme, and the basis of our approach, is displayed prominently above the front blackboard: "The political, economic, and social conditions of any given period affect the literature of the time." To me, teaching American literature apart from the historical context is akin to watching a football game from the uppermost bleachers without field glasses. Similarly, history cannot be taught without the literature that interprets and records. As teachers, we try to simulate conditions which allow students an opportunity to relate to the people and events of previous times.

The flexibility of the two-hour block enables us to utilize the project/activity/simulation approach and interdisciplinary teaching more effectively. We have had some delightful experiences with these techniques, and our suspicions that kids are capable of much more than we tend to expect from them have been confirmed on many occasions.

During our study of the Revolutionary period, we also held a trial for the captain and another for the soldiers involved in the Boston Massacre. Students played the parts of witnesses, jury members, and soldiers. I was the judge; Mrs. O'Haver was the prosecuting attorney; and Miss Sambaluk, my student teacher, was the defense attorney. We held our breaths, hoping that the jury would reach the right decision (or at least a historically accurate one). In both classes, both trials, they did. Following the trials, the students wrote letters to the editor regarding the outcomes of the trials.

Another successful simulation took place early in the year when we studied Puritans. This time, I stole many ideas from Virtue. We didn't have six weeks to devote to the study of Puritanism; we only had four or five days; so we adapted and substituted. Mrs. O'Haver presented the background lecture on the reasons the Puritans and the Separatists came to America. After further reading in the history text and additional selections by Winthrop, the students wrote letters from Holland to their families in England explaining why they had to leave Holland. We then read Bradford's excerpt from Of Plymouth Planation about the Mayflower journey and landing at Plymouth Rock, carefully pointing out the differences between the pilgrims and the Puritans. We, then, initiated our simulation by having students sign a compact which listed the "10 virtues" they were willing to accept as their law and code of behavior.

The Puritan settlement was born by the most convenient and random method—drawing. The boys and girls drew numbers separately. An "F" on a boy's number meant he was about to become the father of a ready made family. A circle around the "F" meant he had just received instant piety and wisdom as a village elder. The "M" on the girl's number meant she was about to become an instant wife and mother to four or five children. All like numbers formed families with the mother and father already identified. The family assumed the last name of the father, but each member had to find a new first name appropriate to Puritan times. The children also had to be given ages, as well as the parents. The fathers decided on an appropriate skill or occupation. The family designed a name-identification card, which everyone wore throughout the duration of the Puritan study, revealing new name, last name, age, occupation (father's), and real name.

At the same time, we handed out role descriptions to the fathers, mothers, and school age children. The school children were given rules of the school classroom and a one page catechism lesson to memorize for the following day. Of course, parents

were also to memorize it in order to help the children with their lessons. Each school age child was also assigned a one minute talk to present in class on the importance of one of the 10 virtues. With that background, the children prepared for the next day's school.

Of course, the girls were commanded to wear dresses (preferably long ones, but certainly below the knees and modest in every respect); the boys were to wear ties and long sleeved (preferably white) shirts. There was a lot of clothes borrowing that night, as we absolutely stood firm that no student would be allowed in school without the proper attire. Some students caught the spirit and wore bonnets and aprons. We suggested they forego make up, but the girls let us know immediately that we had crossed the line with that expectation. Since we weren't ready for civil disobedience yet, we did not insist on it. The suggestion made an impression, nevertheless, as many of the girls wrote about that aspect of puritan life in their journals, claiming it as "the absolute pits".

The parents were invited to observe their children in school the next day, so they too had to wear appropriate clothing, which helped because that made the discontent very democratic. The fathers sat in the front row and the mothers in the row behind them at the side of the room, facing the rows of school children who were also separated in rows by sex. During school, we studied the catechism of the Puritan Primer, and as the teacher, I called upon the students to recite the doctrine of original sin and man's purpose over and over, chastizing those who were unprepared. We reviewed the life of Calvin and did our ABC's by rote, employing key Bible scriptures to help us remember. The students presented their speeches. I placed a great deal of emphasis on being able to read and study.

During school, the parents and my assistant, as well as the students, were filling out "morality slips" on one another for infractions of any kind. These ranged from immodesty of language to disrespect for the teacher (for sitting down before being given permission) to lingering looks at the opposite sex to being unprepared with school lessons. These slips were collected, and the following day they were presented to the fathers to deal with in a family meeting. More than one infraction or one infraction noticed by more than one person had to be dealt with in the town meetings by the village elders. The elders publically chastized the wicked ones, who were made to wear "bad bags" over their heads for the duration of the meeting; some were cast out permanently.

The students wrote about their experiences in both their Puritan persona and their own identity. This experience was well worth the time and effort, for it provided a background we would draw upon as the Puritan legacy continued to unfold throughout the study of history and literature. Discussing The Scarlet Letter became much more meaningful; the sympathy for Hester Prynne was sincere.

The Puritan simulation set the stage for Franklin's "Achieving Moral Perfection," an excerpt from his Autobiography. Again, moral perfection was the quest, though this time an individual effort rather than a community responsibility. The students again encountered the prominence of a moral code that influenced people's lives. We gave them an opportunity to wrestle with their own moral codes by modeling a plan for moral perfection on that of Franklin. They were required to decide on the virtues, define them according to their criteria, and establish an order of progression and a time line. They attempted to follow a mini-five-day schedule and wrote about their efforts after detailing their plan in their journals. Many of them reached the same conclusion Franklin did—they failed, but they were better for the effort.

The oppressive Puritan experience was still fresh when we read "Sinners in the Hands of an Angry God." After doing some prewriting activities on extending metaphors, the students countered with "Sinners in the Hands of a Loving God," modeled loosely on Edwards' sermon. The students' sermons were written for the audience of Edwards' congregation to be delivered the Sunday after his dismissal from the pulpit. Actually what they wrote was a five paragraph essay employing three extended metaphors in the body of it. This assignment was one that revealed some of the most dynamic original writing and a surprising depth of feeling and faith. Many of the students wanted to deliver their sermons to the class, and we let them.

Modeling has proved to be an important process in our class, for it reveals an understanding of the author's style as well as providing excellent examples for students to learn writing. "Rules by Which a Great Empire May Be Reduced to a Small One" became the model for a satire of any current problem—political or personal. The students were told to model a paragraph after the second paragraph, in which the audience is identified, and then to outline the "rules" in Roman numeral sequence as Franklin did. Prewriting activities included making sure they understood about irony and satire as well as generating possible topics that might be open to satire. We have received excellent papers, such as "Rules by Which a Great Teacher can be Reduced to a Small One"; "Rules by Which A Jock can be Reduced to a Person"; "Rules by Which a Nuclear Plant Can be Reduced to Rubble"; "Rules by Which Teen Agers can Reduce a Parent to a Manageable Size," and a host of others on timely political issues.

Currently, we are in the Civil War. We have decided against re-enacting the major battles, demonstrating primitive surgical methods, or testing civil war weapons. Our culminating activity will be a group project. The class has been divided into four groups. Two groups will be producing a Northern newspaper, and two will be producing a Southern paper. Each "special edition" will cover a two year period. The writers' task is to portray life during that era while maintaining a viewpoint consistent with the area and with historical accuracy. We have taken students to the ASU library to peruse the real newspapers of that time and to acquaint them with the many other kinds of information available. We are offering the following Awards: best war correspondent, best society editor, best human interest story, best financial reporter, best political cartoonist, best editor-in-chief, best obituary (why not?), best lay-out, best editorial, best overall paper, and any other "best" we can think of. Our morning and afternoon block are competing for these awards. The district print shop has agreed to print the papers for the cost of the materials. The students have agreed to chip in for the material cost if they can have a copy of all eight editions. We've agreed that this project is entirely their responsibility, and they are accepting it. Each paper has its own editorial staff and makes its own decisions about the material to be used. We ask for a payroll time card from each editor-in-chief which shows us the input of each staff member. Basically, the goal is that each person contribute two articles to the editorial staff; whether or not either is used is a staff decision.

The newspaper idea is an extension of an idea we tried a couple of years ago. We assigned students to be war correspondents and to cover selected Revolutionary battles. We selected several of the best and asked a journalist to choose the "winner." She not only did that, but she came in and presented the award to the writer and pulled examples from several other papers that were also well done. These "real outsiders" add so much to a project. We haven't yet decided on who will have the privilege of helping us judge our Civil War papers. Not all "real outsiders" have caught the vision of the importance they can play in meaningful education.

To meet the goal of personalizing history, we have designed a year long project. We were hoping that students would develop a love for their heritage by realizing the

events they study more than likely involved their own kin a few generations back. So we decided to do a class genealogy project. On our back wall is a six foot tree which contains a green leaf for every student. Every generation is indicated by a different colored leaf. The students can add stars (also color coded) if they can document that their ancestors lived through a depression or recession, were actively involved in a war effort, were part of a migration pattern, were associated with a famous person, or were involved in a famous event.

So far, the students in our classes have in their ancestries John Alden (direct line), Duncan Hines, Mark Twain, "Mad" Anthony Wayne, Randolph and Patty Hearst, Miss America 1967 (stepmother to our student), Joseph Smith, and Brigham Young. One student has recently discovered she is related to a signer of the Declaration of Independence; another student's stepfather is related to the man that originally owned the Mayflower; another student has written to Greta Garbo seeking a definite link. Our tree is blooming, and our list of "FAMOUS AND INFAMOUS ANCESTORS" is growing. We have discovered horse thieves and a few other skeletons along with the ancestors who fought in famous battles.

The students receive credit for their research regardless of the outcome. They have discovered that this kind of research also employs all the communication skills and entails the burden of documentation. We took them to the genealogical library in Mesa in small groups and introduced them to the various kinds of records and ways to search. The research is real; they are writing letters to relatives, making phone calls, sending for official documents. The research is personal. Can there be any research more rewarding than discovering a person's identity through his or her own heritage? The beauty of this quest is that in discovering their own legacies, students establish new attitudes and interests in exploring the dreams that motivated their ancestors. That's what Mrs. O'Haver and I are there for—to involve students in the search and discovery of the dreams of the people that created our country and the words of those who interpret those dreams. We do not feel any responsibility to make the class "fun and games." Our class is challenging. The students work harder and cover more material and do it more in depth. Sometimes the depth surprises us, and they teach us. We steal every idea that isn't patented—those we only borrow for the specified allotted grace time. We dare to try projects that many have rejected, saying, "It won't work because. . ." Sometimes they are right; but when they are wrong—oh the rewards we reap, and the students reap.

In case you are wondering. . . yes, we still give tests, and yes, the students are still responsible for general overall knowledge. With the block arrangement, however, we can allow some time each day for them to write, research, and edit, and we can still have some time to present important background in both history and literature.

We're convinced that the marriage of history and literature was made in the heavens, but we are also aware that, like most marriages, the human element sometimes gets in the way of the best plans. We have experienced some of the problems. For the most part, we teachers give and take and work extremely well together, but on occasion, when the students are gone, we shout at each other, pout, and find wonderful euphemisms for saying, "I told you so." But underneath is a profound respect for each other as people, as competent colleagues, and as teachers who care about the quality of education and about young people. Most of the time we joke with each other in class, call upon one another for clarification, rely on one another for backing and support, and look forward to spending each day together. We have grown and are better because we work together. Each year our program becomes stronger. The course is our answer to those who are concerned about education today.

VALLEY SHAKESPEARE

F·E·S·T·I·V·A·L

MAKE FRIENDS WITH SHAKESPEARE

AT THE SCOTTSDALE CENTER FOR THE ARTS

The Scottsdale Arts Center Association and the Center for the Arts cordially invite you to take part in a lively celebration of William Shakespeare — his plays, his life, his era — during the 1984 Valley Shakespeare Festival!

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March 21 - 23

Twelfth Night
March 15 - 17

Pericles
March 24 & 25

Scottsdale Arts Center Association
7383 Scottsdale Mall
Scottsdale, Arizona 85251

TEACHING BIOGRAPHY AND AUTOBIOGRAPHY IN THE ARIZONA TERRITORY

Jo McGinnis

In the fall semester 1982, a group of graduate students, all experienced teachers, gathered to take a night class at the University of Arizona with Margaret Fleming. She structured her course, Teaching Biography and Autobiography, on approaches adapted from A Handbook of Critical Approaches to Literature, by Wilfred L. Guerin, et. al. The students applied eight different perspectives on literature to specific works of biography and autobiography that semester. Much of the writing generated has been gathered and edited to form the basis of a book called Through the Lens: Focusing on Biography and Autobiography in the Secondary Classroom. The manuscript has been sent to NCTE to be considered for publication.

Vanished Arizona: Recollections of the Army Life of a New England Woman by Martha Summerhayes is an autobiographical account chosen for use in the secondary schools of Arizona. It is a desirable choice for several reasons. First, it is simple enough for junior high readers, yet rich in resources for teaching the less traditional critical approaches. It has become a minor classic in the literature of the West, for its description of life on U.S. Army posts during the days of the Indian Wars in the Arizona Territory. Vanished Arizona focuses on the years 1874-78 from the viewpoint of a woman—something relatively rare in Western literature. The text is also currently in print and available in paperback—something else rare—at a cost of $4.95. Other suitable Arizona biographies and autobiographies are listed in the appendix.

The eight approaches to literature outlined in the manuscript of Through the Lens can be applied to Vanished Arizona. Applying the metaphor of photography to the approaches results in a mnemonic device: S H A R P F L M, or "sharp film." The letters each stand for one of the approaches: the Sociological, the Historical, the Archetypal, the Rhetorical, the Psychological, the Formal, the Linguistic, and the Moral/Philosophical. Since there is nothing really new or startling in any of the approaches, it is likely that most teachers of literature have used most or all of them, in part and/or in combination. Like the accessories on a camera, however, a bit of experimentation with filters, lenses, film, and processing can result in a fresh perspective on an old subject.

Sociological Approach

This approach calls upon our general knowledge of common cultural traits—what we eat, what we wear, where we live. Because these traits are common to all students, this approach is probably the most accessible to teachers. It gives value to the personal experience of our students, and it gives an opportunity to compare and contrast the lives that students read about with their own lives. Because of its accessibility, teachers have the opportunity to make use of all the cognitive levels of questioning in this approach. Once we have asked for simple recall of details of everyday life in Vanished Arizona—the first level of cognition, according to Bloom's Taxonomy—we can go to questions at progressively higher levels.

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For example, what does the book tell us about the life of Martha Summerhayes? Some areas to consider are foods and eating habits, clothing, housing/architecture, tools and utensils, transportation, work/economy, class or social structure, family structure, sex roles, education, religion, and leisure activities. Sample questions at each of the six levels of cognition and suggestions for writing assignments follow for this approach, focusing on food and eating habits:

1. Knowledge. Describe a meal that Martha Summerhayes might have served to guests at the military post at Ehrenberg on the Colorado River in 1875. Write up a sample menu.

2. Comprehension. Explain the comment on p. 169: "But we seemed never to be able to free ourselves from the fetters of civilization and so I struggled on." What does she mean by "fetters of civilization" as they relate to cooking and serving meals? Define the term and give examples from the text.

3. Application. Compare and contrast Jack's point of view with Martha's regarding her complaints about the lack of cooking utensils and his insistence that she "make do." Writing Assignment: Write a scene of dialogue between Jack and Martha, as if writing a screenplay for television based upon the book. They argue about how Martha is going to prepare meals without the proper equipment or ingredients. Another character may be introduced, if desired. The argument may end as the playwright pleases, but should retain the spirit of the original text.

4. Analysis. Compare Martha's life in New England as a girl with her life at the military outposts in the Arizona Territory. Writing Assignment: Write a letter to Martha as her mother (or her father, or her favorite uncle or friend) trying to persuade her to move back to Nantucket and wait for her husband to come visit her on leave from the military. Be sure to include as many reasons as possible and to be as persuasive as possible. Remind Martha of all the comforts she is sure to miss from home.

5. Synthesis. Assess the wisdom of Martha's philosophy: "I had cast my lot with a soldier, and where he was, was home to me." Writing Assignment: Write a letter of advice to a friend who is contemplating following her boyfriend (who has just joined the Marine Corps) to the base where he has been assigned for duty. Or, write a short story, using the "plot" of Vanished Arizona, but reset in modern times.

6. Evaluation. Consider the importance of flexibility in attitudes if a person is to survive in a foreign culture or in a period of rapid change, as we live in today. Writing Assignment: Your friend will be traveling in Europe the summer after graduation. What advice would you give regarding the differences in food, customs, modes of travel, and culture that will be encountered? Base this advice on what you have learned from Martha Summerhayes' travel experiences.

Historical Approach

In public schools, students are required to take Arizona history. The history teacher already knows the value of using stories of real people to flesh out the skeleton of dry historical fact, and the English teacher is aware that the historical background of the subject's life can give an added perspective to a text as a literary work. The genres of biography and autobiography, as a consequence, are naturals in a team-teaching situation or as a joint project between English teachers and teachers of Arizona history. Vanished Arizona offers the added bonus of a woman's view of life on

the frontier. Accounts of the men who conquered the Arizona Territory fill the shelves of the library; stories of how the cavalry came to the rescue during Indian attacks are part of our American heritage and mythology; Arizona gunfighters are legendary. Only recently, however, has research focused on the women who accompanied these men to the desert, made their homes, bore their children, and looked at this strange new world from another perspective. The Summerhayes book is almost unique in that it describes from a purely personal, subjective point of view her experiences as the wife of an Army officer stationed at Camp Apache, Fort McDowell, the river outpost at Ehrenberg, and at Fort Lowell near Tucson in the days of the mop-up campaign against the Apache Indian, between 1876 and 1880.

Commonly, assignments using a historical approach have students research what was going on in the world at the time the subject lived, yet there are many opportunities in this approach for hands-on projects that will interest even poor readers, projects that involve research as well as writing assignments. Scale models of the forts, models of the army "ambulances" in which the women traveled, or copies of costumes and clothing from the period might tie the historical approach to a sociological approach. Oral histories of people who remember stories from their parents or grandparents can be taped and transcribed; the veteran's hospitals and nursing homes are sources for these memories. Research might lead to writing assignments such as biographical accounts of the people Martha Summerhayes met in her travels, persons that are figures important in Arizona history; drama productions based on episodes of her story, but from another viewpoint; and historical fiction. Summerhayes describes the Arizona Territory as an "unknown land," yet there were 40,000 white persons living in the Territory the year she arrived, and Cochise had finally surrendered only the year before, after terrorizing the settlers for ten years. The railroad connected Arizona to California the year she left, bringing civilization and amenities of life—like ice—with it. It was an exciting period of our history, and the book needs to be placed in its historical setting for a true understanding of what Arizona, as well as the world, was like outside of Summerhayes' personal experience.

Questions to ask in a historical approach to biography and autobiography: What events were taking place—internationally, nationally, and locally during the time period covered by this book? How are those events reflected (or not reflected) in the book? Is the author (or are the characters) representative of that particular historical period or out of place in it?

Archetypal Approach.

Archetypes, as the psychologist Carl Jung describes them, are the recurring dramatic patterns, themes, images, and symbols appearing in our literature that seem to spring from our "collective unconscious." We recognize them even if we haven't studied them as archetypes, and once we and our students become aware that archetypes exist and that they can be found in all our literature, it becomes a challenge to find archetypes in everything we read. For example, fire is a symbol that means passion, as does the color red. Black is a color that signifies death. Springtime and the color green signify life and the living. The desert as a symbol of sterility and death is a strong image in Vanished Arizona, especially when set against Martha's memories of green New England washed by a life-giving sea.

Certain dramatic patterns are familiar to us all as archetypes, such as the Quest of the Hero. We tend to imbue our real-life heroes with the aspects of heroes from our mythology, and Martha Summerhayes was no exception. Her husband Jack was her "hero" for over thirty years. There is a "Prince Charming" aspect to Vanished Arizona: young Martha swept off her feet by the dashing young lieutenant in uniform, and she

wryly describes her enchantment with the glamour of military life as "glittering misery."

It is far easier for us as readers to apply archetypes such as the Hero's Quest to a biographical account of a male than it is to a female. Traditional female archetypes fall generally into categories such as the Terrible Mother, like Cinderella's stepmother, or the Great Mother, nurturing those under her care. She can be the wicked Temptress, like Delilah, or the soulmate, the anima that completes the animus of a male hero. Martha is such an anima figure. The fact that she and Jack remained happily married and died within months of each other is a testimony to the success of their anima-animus relationship. This is no romantic "happily ever after" odyssey, however. Summerhayes struggles with her concept of what the dutiful wife should be. Her success in coming to terms with her role is one of the attractive features of the book. She suffers near physical and mental breakdown in the first two years of her marriage and her life on the frontier. This is a Hero's Quest for Martha as well, as she resolves the conflicts she encounters in her life.

The pattern of struggle to find one's proper role, and the themes of death and insanity are archetypes of women's literature, according to Annis Pratt in Archetypal Patterns in Women's Fiction. Pratt delineates another recurring pattern in women's literature that works well with Vanished Arizona: the themes of rebirth and transformation in the lives of women. Martha Summerhayes goes through a transformation after she leaves Arizona, sapped of her health and energy by the desert sun. She takes her young son with her to New England to recuperate from unnamed illnesses, but finds that she no longer really belongs back East. Once she is restored by the care and feeding her family provides, she returns to her husband. Like a hot-house plant that almost dies in the desert climate before adapting, Martha becomes desert-hardy after her illness.

Questions to ask in an archetypal approach: Is there any significant color symbolism? Are motifs like the journey, the desert/garden, ocean, or wind emphasized? Do any persons in the book fit the archetypes described? Is there a villain, a hero, etc.? Does the narrative follow the pattern of the Quest of the Hero?

Rhetorical Approach.

Rhetoric as an approach to literature means simply an evaluation of the way that a writer controls an audience through language. A rhetorical analysis examines the persona of the writer or narrator that is revealed to us through the words on the page. We evaluate the intentions of the writer and determine how convincing that persona is. We make judgments about what audience the work was intended for, and we try to determine the message of the work. It is the analysis of all three corners of the triangle of subject-author-audience.

Since Summerhayes could not reveal all the details of her life in Vanished Arizona, the ones she chooses to include take on significance as representative of her life and character. The persona we encounter is likeable in spite of her bias in favor of a class society, and a philosophy that "rank hath its privilege." She meets the difficulties of her life with humor and flexibility, and what she leaves out of her narrative is as revealing as what she includes. For example, she writes, "In January our little boy arrived." This is ten months after her wedding, and they are living at Camp Apache in the White Mountains. Suddenly we readers realize why she had been so miserable on that steamer voyage around Baja California the previous spring. She does not mention body functions that must have been monumentally important at the time, a reticence to be expected in literature written during the period, but there are

flashes of a healthy sexual interest. Possibly because such language is so infrequent, it has more impact. Chief Diablo of the Apache Indians, she says, "was a handsome fellow. I was especially impressed by his extraordinary good looks." Charley, the handsome and nearly naked Cocopah Indian who served the Summerhayes household as a butler, appealed to her "aesthetic" sense in every way: "tall and well-made, with clean-cut limbs and features, fine, smooth copper-colored skin, handsome face." She admired his belt, which showed "the supple muscles of his clean-cut thighs." Except for her fear of Indian attack in traveling from one military post to another, Martha's references to the Indians and to the Mexicans who lived in Arizona were favorable and admiring. Teachers sensitive to racial overtones will find Vanished Arizona a refreshing example of a sympathetic and open-minded observation of the indigenous population of the Arizona Territory.

Psychological Approach.

This approach attempts to unravel conflicts in terms of what the heroine would like to do and what she feels she ought to do, according to the dictates of society, her own sense of propriety, and the wishes of those around her. The traditional psychological approach to literature applies a Freudian model of the Id, the Ego, and the Superego to the conflict. Transactional Analysis might instead provide the terms the Child, the Adult, and the Parent for those same inner drives and competing voices within us. The Ego (or the Adult) represents the Self, which must maintain a balance between the natural human desires (the Id, or the Child) and the rules of behavior we all learn from the culture we live in. These rules and values we attempt to live by are represented by the Superego (or the Parent).

Martha Summerhayes provides a fascinating study of a woman caught between two opposing sets of values. Her childhood was spent in what she calls a "Puritan" household in New England. The proper role of a woman in the upper class society in which she lived was clearly delineated. The first hint that Martha would be able to adapt to changes occurs during a trip to Germany before her marriage to Jack Summerhayes. She is at first shocked when she discovers that otherwise respectable people go to the theatre on Sundays in Germany. After a brief consultation with her conscience, she cheerfully adapts to her new situation with a shrug of the shoulders. Her flexibility will be a crucial component of her personality within the next couple of years.

After her marriage to Lt. Summerhayes, she enters a world entirely foreign to her way of life. Even her flexible approach to life is not sufficient to meet the demands of living in Ehrenburg, Arizona. She knows what the trouble is; she says, "Oh. if we could only live as the Mexicans live, how easy it would be." Their cooking is simple, the food delicious; the way of life far less demanding. Instead, she says, "I yielded to the prejudices of my conservative partner, and sweltered during the day in high-necked and long-sleeved dresses, kept up the table in American fashion, ate American food insofar as we could get it, and all at the expense of strength."

The psychological approach is an especially valuable one for our students to explore. Alvin Toffler in Future Shock suggests that our young people must be taught ways to adapt to an ever-changing future. Vanished Arizona is a story of a young woman who is almost done in by the demands placed upon her to uphold the standards of "civilization" long past the time when those standards were appropriate. It is interesting that only when all her possessions are destroyed en route back to Arizona after her illness does her real transformation take place. Without the clothes and the trappings of "civilized life," she has no choice but to live as it suits her, a far simpler life that she knows is best for her health—physical as well as mental.

Questions for the psychological approach: Can the conflict(s) in the book be seen in terms of a struggle for the hero (the Ego) to reconcile the conflicting demands of the Superego (society) and the Id (pleasure/desires)? What motivates the people in the book?

Formal Approach

This is probably the most traditional approach to literature and the most commonly used in the classroom, an analysis of the five components of Form: character, plot, setting, theme, and style. These five building blocks of a narrative structure apply to biography and autobiography just as they do to fictional literature. In Vanished Arizona, the setting may be the primary focus, since teachers in Arizona have few opportunities to compare literary landscapes of Arizona with the landscape we see out our windows. Summerhayes gives brief but revealing glimpses of historical figures which are valuable not only for their historical value but as capsule characterizations. There may not be the clearly defined "plot" in biography and autobiography, but certainly the terms of form in literature may be applied: climax, foreshadowing, conflict. "Theme" and "style" are the broad umbrella terms under which teachers may explore the potential of other approaches to literature.

Questions to ask in the formal approach: What is the structure of the work? (e.g. Is it chronological? Does it cover the entire life of the subject?) What does the title suggest? How does the book begin? What is included in the book? What is omitted? How is the book organized? Is there a climax? (If so, what is it?) In what different settings does the action take place? How important are they? How are characters described by the author? What is the author's tone (e.g. matter-of-fact, passionate, apologetic, reflective, etc.)? How would you describe the style of writing?

Linguistic Approach

This might fall within the category of "style" from the formalist viewpoint, but its potential as a teaching strategy makes it deserve a category all its own. This approach allows us the opportunity to analyze successful writing for the elements that make it work, and to use it as models for our student writers. A linguistic approach to literature offers a way to bridge the gap between language study and literature study in the classroom.

A linguistic analysis may be as involved as taking a sample of the writing and counting the number of words, of sentences, of paragraphs. Along the way, students may mark nouns, verbs, adjectives, adverbs, clauses, phrases, or whatever, to evaluate the kinds used and the effect they have on the reader. Walker Gibson's Tough, Sweet, and Stuffy offers a "Model T Style Machine" as a prototype for this kind of close analysis of language. A linguistic analysis doesn't have to be as involved as that, however. What is it about Summerhayes' language that makes clear images appear in our minds? A look at the figures of speech in her writing may answer that question. A linguistic analysis may provide material for sentence-combining exercises, vocabulary study, and sentence imitation. It certainly may provide students with ideas for language production of their own.

Questions to use in a linguistic approach: How does the author use specific linguistic elements? Consider, for example, sentence length and structure, the kinds and number of subordinate clauses, the diction, the kinds of verbs, the kinds of picturesque language, the kinds of adjectives (evaluative versus descriptive).

Moral/Philosophical Approach

This approach seems to cause the most concern among teachers. We fear the repercussions of teaching moral values: we fear that parents or supervisors may

accuse us of attempting to impose our own values on the students, or worse, the wrong values. Yet it is possible to analyze moral choices made by the characters in a work as well as the philosophy underlying that work without imposing our own if the Kohlberg model of moral development is applied to episodes of moral choice and conflict. Kohlberg divides moral development into three levels: at the first, or Pre-Conventional level, moral choices are made on the basis of expected punishment or reward, or on the idea of exchange. At the second, or Conventional, level the moral choices are made on the basis of obedience to authority or following a set of rules or laws. According to Kohlberg, the majority of us operate at maturity at this level. At the last, or Post-Conventional, level, choices are made on the basis of principle, going beyond simple obedience to an outer authority to an inner directive and a realization that the good of society depends on the mutual cooperation of, and respect for, its members.

By isolating the episodes of conflict and determining the choices and options that are available in those conflicts, we can see what moral guidelines and philosophical views seem to be guiding the characters in their decision-making. For example, Martha Summerhayes faces situations in which her own strict upbringing forces her to re-evaluate her standards of morality. When she is in Germany and decides to join her hosts at the theatre on Sunday, she must either violate the set of rules she grew up with or perhpas offend the feelings of her hosts. The conventions of one society are in conflict with another. At what level does she make her decision? She appears never to lower or seriously jeopardize her own standards of morality, but views with a forgiving heart those infractions of moral behavior she sees around her in the wilds of Arizona. When the soldiers swear horribly at the mule teams that pull the wagons up steep river banks, she knows she should be offended. After another consultation with her conscience, however, she decides that the mules seemed to perform better when sworn at, and that perhaps swearing in that time and in that place might have value. She does not swear herself, but listens to the offending language thereafter with more understanding. She cannot in good conscience even describe the activities she sees on the streets of Ehrenberg on Saturday nights, but reminds herself that the men are far from the civilizing restraints of home. She is horrified to find that a rancher they visit has not one but two Indian wives, and she is frustrated that Jack seems to take it all so calmly. Yet, her guiding philosophy is one of discretion, openmindedness, and acceptance of values different from her own.

One conflict that might raise discussion in the classroom is the episode in which Martha travels with her baby through Indian territory lying on the floor of a mule-drawn wagon. A loaded gun is at hand. Jack's orders are that she kill the baby first and then herself if they are captured. The questions to answer might be as follows: Would Martha have followed instructions? What other alternatives were open to them? Upon what level of moral development were the decisions based?

Other questions to use in a moral/philosophical approach: What conflict occurs in the work? What differing values are implicit in the conflict? What attitudes toward the conflict does the author appear to have? Can you formulate a "moral" for the work?

Agreement on answers to questions asked in these approaches, especially the moral/philosophical approach, is not easily reached. If the students become aware that there is often no clear-cut answer to dilemmas facing the characters in biography and autobiography and begin to examine their own choices in terms of moral development and motivation, the approach can be called successful. Dealing with ambiguity is one of the most difficult tasks our students face. Perhaps the most

positive affirmation of the value of studying biography and autobiography is that students have the opportunity to face life's conflicts vicariously, and share in an exploration of how another person—a real-life person—resolved them.

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CALL FOR MANUSCRIPTS

The NCTE Committee on Classroom Practices in Teaching English invites educators at all levels--elementary, secondary, and college--to submit manuscripts for the 1985 Classroom Practices publication, which will focus on the theme "Between a Rock and a Hard Place: Improving Our Professional Status." Articles should describe in detail successful strategies for improving one's sense of self; improving rapport with parents; improving teachers' images in the community; improving teachers' images with legislators.

Manuscripts can range in length from two to ten pages. Two copies should be submitted, with the author's name and address appearing only on a title page attached to the front of each copy. Manuscripts should be mailed before September 1, 1984, to the Committee Chair,

Jeff Golub
907 S. Plymouth
Olympia, WA 98502

APPENDIX

Other biographies and autobiographies of subjects who lived in the Arizona Territory include the following. Since not all are available in paperback, they have somewhat limited use in the classroom but could serve as supplemental or enrichment material:

Adams, Alexander B. Geronimo: A Biography. New York: G. P. Putnam, 1971.
Tells the "definitive story" of the extraordinary Apache war leader and his contemporaries, Mangas Coloradas, Cohise, and others. There are accounts of white heroes, too: George Crook, Oliver Howard, Royal Whitman. Perhaps a little mature for junior high level, but balanced in approach. A rhetorical approach might compare this volume with the autobiographical account Geronimo: His Own Story; the personal account of Jason Betzinez, who fought with Geronimo; and Apache Agent, the biography of Will P. Clum, who captured Geronimo. Hardback, 365 pp.

Arnold, Elliot. Blood Brother. Lincoln: University of Nebraska Press, 1979.
A fictional biography based upon historical fact. Describes the relationship between Indian agent Tom Jeffords and Cochise. The death of Cochise has been fictionalized: Cochise lies in an unknown grave, but in this version his white friend Jeffords buries him in a bottomless cave in the Chiricahuas. Jeffords keeps the location a secret so that no one will search for the grave. Since this is a fictional biography, it has use only as a comparison to other Cochise biographies and as an example of how historical fiction can result from research. No biography has yet been written of Tom Jeffords, which might suggest a possible project for biographical writing or historical fiction writing. Paperback, 453 pp.

Betzinez, Jason, with W. S. Nye. I Fought with Geronimo. The Stackpoli Company, 1959.

A personal account of a full-blooded Apache who was on the warpath with Geronimo. Use as an autobiographical supplement to a study of Geronimo. Readability extends down to junior high level. Hardback, 211 pp.

Carlson, Vada F. Cochise: Chief of the Chiricahuas. Illustrated by William A. Orr. Irvington-on-Hudson, New York: Harvey House, Inc. 1973.

A fictional biography for young readers (junior high). When used in conjunction with the Wyatt biography of Cochise, however, the two books are perfect choices for an archetypal approach to the life of the Apache hero. Since Cochise's burial ground is unknown, the Quest of the Hero is a natural archetypal pattern to apply. Look for other stages in the Hero's Quest: Unusual Birth, Rustic Upbringing, Period of Preparation, Potential for Greatness, Descent to the "Underworld" (in real-life heroes, this stage is symbolic), Mission/Quest, "Rebirth" or Return to Life. The Carlson account differs sharply from the Wyatt version. Students can compare these two with the third version in Blood Brother using a historical approach. Hardback, 174 pp.

Clum, Woodworth. Apache Agent: The Story of John P. Clum. Lincoln, University of Nebraska Press, 1936.

The Apache story from 1835 to 1886 from "the red man's point of view." (Author's quote is from his preface to this volume.) John P. Clum was the Indian Agent who captured Geronimo without bloodshed. This book tells of Clum's honorable relations with the Apaches and his remarkable success in subduing the most ferocious tribe of Indians in the U.S. Author is a relative. Students may compare this version of Geronimo's last years with that of the Adams biography and with history book versions in a historical approach. Mature junior high and high school. Paperback 292 pp. Illustrated.

Earp, Josephine Sarah Marcus. I Married Wyatt Earp. Collected and edited by Glenn G. Boyer. Tucson: University of Arizona Press, 1979.

Readable account of the woman who met Wyatt Earp in Tombstone and claimed to have married him. Good companion piece to the Waters account as an opposing point of view regarding the controversial Wyatt Earp. Compare these with the romanticized biography of Earp by Lake for a three-way look at the famous gunfighter. Paperback, 277 pp.

Geronimo. His Own Story. Edited by S. M. Barrett. New York: E. P. Dutton & Co., 1970.

In large part a political apology for the rights of the Indian people in their land. Origin and customs of the Apaches and an account of Geronimo's relatively happy early life, his family and life as a prisoner, and his religion. A good companion text for a biography of Geronimo, secondary level. Hardback. 216 pp.

Hall, Sharlot m. Sharlot Hall on the Arizona Strip: A Diary of a Journey Through Northern Arizona in 1911. Edited by C. Gregory Crampton. Flagstaff, Arizona: Northland Press, 1975.

Sharlot Hall was Territorial Historian of Arizona in 1909, the first woman in Arizona history to hold public office. This diary is a record of her trip into the corner of Arizona north of the Colorado River, a piece of Arizona that Utah hoped to annex. Her purpose was to write a description of this wild territory to acquaint the people of Arizona with its beauty and value to the state. Includes a short biography of the author in the Introduction. Useful companion piece to the biography of Sharlot Hall, Passion for Freedom. Hardback, 95 pp. Bibliography.

Lake, Stuart. Wyatt Earp; Frontier Marshall. New York: Houghton Mifflin. 1931.

This is the biography that established Wyatt Earp as the legend of the Old West. It is a good illustration of what a favorable bias can do for a reputation. Use excerpts of material dealing with the Tombstone days to compare in a rhetorical approach to the life of Earp. Hardback, 392 pp.

Maxwell, Margaret. Sharlot Hall: Passion for Freedom. Tucson: University of Arizona Press, 1983.

Prize-winning biography of a formidable woman of the Arizona Territory. Useful for secondary level only, and for enrichment. Suggested use in the classroom for

advanced readers as supplemental reading while the rest of the class is reading Vanished Arizona. Both books might be explored for their psychological aspects. Compare Martha Summerhayes and Sharlot Hall. How are they alike, how different? Hardback, 234 pp.

Udall, Louise. Me and Mine: The Life Story of Helen Sekaquaptewa. Tucson: University of Arizona Press, 1969.

Memoirs of a Hopi Indian woman who lived in Northern Arizona. A sociological approach might focus on the life of the Hopi people. Suitable for both junior high and high school ages. Paperback, 260 pp.

Waters, Frank. The Earp Brothers of Tombstone: The Story of Mrs. Virgil Earp. Lincoln: University of Nebraska Press, 1960.

Recollections of Mrs. Virgil Earp, sister-in-law to Wyatt Earp, and narrative of early settlement in Arizona. This book tells a "different story" from the one told by Stuart Lake in Wyatt Earp, Frontier Marshall. Valuable in a rhetorical approach to the life of Wyatt Earp, the famous gunfighter. Paperback, 247 pp.

Wyatt, Edgar. Cochise: Apache Warrior and Statesman. Illustrated by Allen House, "the distinguished Apache artist." New York: Whittlesey House. McGraw-Hill Book Co., Inc., 1953.

A book for younger readers, it is still a valuable resource even in the secondary classroom if used in conjunction with the Carlson account of the life of Cochise in an archetypal approach. This is a more factual account, yet still favorable to Cochise. Compare the two versions with a standard Arizona history book for a change in point of view.

ON THE HUMANE ASPECTS OF ENGLISH AS A DISCIPLINE

At last November's annual NCTE Convention, the members passed a resolution responding to recent studies on education which emphasize the mastery of English and identify levels of competency to be acquired by students. If mastery and competency are meant to be the key concepts, these reports risk encouraging a focus on specific language skills at the risk of overlooking the aesthetic and affective dimensions of learning. Be it therefore

RESOLVED, that the National Council of Teachers of English discourage a narrow pedagogy which focuses on specific language skills, and remind its many constituencies that, while language proficiency is essential, we must continue to emphasize the importance of the full, humane discipline of English, including aesthetic, affective, and cultural aspects of written and oral expression as well as literature and the theatre.

WANTED

Voices From Arizona's Educational Past

What: Letters, diaries, newspaper clippings, photographs, interviews, and other recollections of students, parents, teachers, school board members, and others connected with Arizona schools between 1885-1985.

Why: To document a people's history of the last 100 years of education in the state of Arizona. A people's history focuses on ordinary citizens, but for practical reasons it is limited to being a sampling. We are asking for your help in getting the widest possible representation of socio-economic levels, ethnic groups, and geographical areas.

When: Since the history will be published as part of ASU's Centennial celebration, it will be organized around the following key events and dates, so materials from these years will be especially valuable.

1885--Legislature authorizes Territorial Normal School in March, construction begins in November.
1900--Aruthur John Matthews, Prescott Superintendent of schools, becomes president.
1912--Arizona achieves statehood, Roosevelt Dam makes agriculture growth possible.
1925--The Normal School becomes Tempe State Teachers College, a four year institution.
1933--Grady Gammage comes down from Flagstaff to become president.
1945--World War II ends, a new kind of student enrolls.
1958--Arizona State Teachers College becomes Arizona State University
1971--John Schwada succeeds Homer Durham as president
1985--ASU enters into its second century.

Who: The book will be published by the ASU College of Education. Editors are

Alleen Pace Nilsen and Margaret Ferry
Dept. of Ed. Tech. and Library Science
College of Education
Tempe, AZ 85287

Telephone (602) 965-5243 (afternoons) or leave messages at (602) 965-7191

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We would also appreciate names and contact addresses or telephone numbers of people we could interview.

OUR HERITAGE OF INFORMATIONAL BOOKS: TRAVELS TO DARK CONTINENTS, LESSONS OF CATERPILLARS, AND OBSERVATIONS OF MARSH HAWKS

Margaret Grove Ferry

What do the titles How I Found Livingston, Parables from Nature, and Peter Parley's Method of Telling About Geography to Children have in common? All were written during the nineteenth century when the development of the telegraph, the prism binoculars, and trans-Atlantic steam navigation enabled people to see and communicate new world views. Explorers, missionaries, naturalists, tourists and news reporters wrote so that those who were not able to travel or use new scientific inventions could read about current discoveries. For example, James Gordon Bennett, publisher of the New York Herald, sent Sir Henry Morton Stanley off to the "dark continent" in search of the lost Dr. Livingston because Bennett knew of the public's fascination with news of bizarre adventures. The sales of his paper increased, and later Stanley's book was a best seller.

There was a larger reading audience at this time partly due to the establishment of the common school before the Civil War in the United States, and the unprecedented growth of the publishing industry during the nineteenth century. The juvenile market was becoming an important part of the industry, with books produced for gifts and home reading as well as for school textbooks. Tales of travel added new dimensions to the chap books and flat textbook maps used in schools in the early 1800's to teach subjects like reading and geography. Readers could begin to picture the fauna, flora, and other new sights with the information that the traveler/writers collected. What is now known was being discovered by the nineteenth century readers.

In the early 1830's, Samuel Griswold Goodrich, one of the first American publishers to write specifically for children, initiated his Peter Parley travel series in America. Up to this time, children's books popular with American children, like Goody Two Shoes and collections of fairy tales, were English imports. As a child, Goodrich had been terrified by the popular fairy and giant tales as well as bored by dull school texts. Therefore, he wrote his Robert Merry and Peter Parley series both to protect children from reading that was "violence filled" and to provide young people with interesting school texts. His intentions were stated in the preface to Balloon Travels of Robert Merry and His Young Friends Over Various Countries in Europe (1855):

> The purpose of this volume is to entertain and instruct the reader by carrying him, in imagination, with a party of adventurers in a balloon, over the most interesting portions of Europe. . . . It is hoped, too, that the occasional passages of moral instruction, given in the conversations of Robert Merry, may be useful, by imparting sound morals and good manners. Peter Parley, Editor.[1]

As part of his instruction in Italy, for example, the child traveler learned from his adult guide that the people "are poor and weak. They are fond of music, and the

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sweetest singers in the world are Italians."[2] Peter's pride in his own country is stated more explicitly in his conclusion to Book of the United States (1837):

> We returned satisfied that we are a plain, common-sense people, living on terms of the great equality with each other and more distinguished for general intelligence, simple manners, and a good opinion of ourselves.[3]

As Virginia Haviland points out in her extensive study of ten such travel series written for young people in the nineteenth century, seven million copies of Parley's 'Histories' and 'Tales' and a million copies of Methods of Telling About Geography (1829) were sold in thirty years. The success of such books for home and school was unequaled. Parents and educators praised them for bringing life to the presentation of geographical and historical facts. Not only was information presented in a series of exciting travel incidents to the child by the adult instructor, but questions were also included at the end of chapters to make sure the reader had been attentive.

Jacob Abbott's "Rollo's Travels," Hezekiah Butterworth's "Zigzag Journeys," Mrs. Champney's "Vassar Girls," and Horace Scudder's "Bodley Books" are other examples of the popular travel series books of the 1830-1890's. Even though the device of adults accompanying children on adventures was common to all the series, the purpose of the author and types of information chosen by the writer differed. Horace Scudder's "Bodley Books" exemplify this difference in that the first series of four books, beginning with the Doings of the Bodley Family in Town and Country (1875), was set in the Boston to New York City area instead of Europe. At home the family observed a chickadee nesting, heard "The Story of Little Rid Hin [sic]," and learned about the new method of taking photographs. They traveled to Bunker Hill and learned why the battle took place there. Children learned more about Boston and the surrounding region than place names.

In the second series, Scudder uses the Bodley grandchildren as the travelers, and takes them to Holland, England, Norway, and Denmark in three volumes. At the start of the second in the series, The English Bodley Family (1884), Mr. Nathan Bodley, son of the first traveling Bodley, reflected on how the American family was getting to know England:

> I suppose that what we know of London and Oxford is not merely what we have already seen, but the whole sum of our reading and imagination added to our sight. The sights are fresh, but they answer immediately to some intellectual knowledge we already have.[4]

Therefore, the Bodleys' saw and shared cultural information, in contrast to the facts of Goodrich's Robert Merry and Peter Parley, causing the reader to think about our connections with England and other European countries. For example, while in England, Mr. Bodley described a lively dramatic reading by Charles Dickens, shared William Blake's "Holy Thursday" on that festival day, and explored St. Paul's Cathedral built by Christopher Wren. Humor and affection were included along with information in conversations. At one point a young traveler remarked that on certain days the family talked too much, forgetting about getting started with their touring.

Haviland does not include publication figures of Horace Scudder's "Bodley Books" in her study, but he was undoubtedly well known at the time. In 1888, Scudder spoke to the National Education Association meeting on the topic, "The Place of Literature in the Reading Courses in the Common Schools," warning against "fitting text-books to the needs of the school." The reading texts had become "encyclopedias" with the

craze for "uniformity in the schools," making them "like the geography, history, arithmetic, and spelling texts" that were used.[5] To remedy this one monotonous approach for presenting reading material, Scudder not only wrote the "Bodley Books," but edited both the Riverside Magazine for Young People (1867-1870) and The Atlantic Monthly (1890-1898). In both publications a variety of literature for young people was suggested, and articles about the what-to-use-in-school question were printed. Scudder was aware of school texts beginning to resemble the flat maps and dull texts that Goodrich remembered. He wrote lively biographies of Washington and Webster, compiled A History of the United States, and edited the writings of Lowell, Thoreau, and other American writers for Riverside Press; all of which were published for school use.

We are familiar with the use of the American authors Scudder praised; in fact, they are still used in our American literature classes today. The teachers of the newly established English classes in high schools of the 1880's often had no literature anthologies, so they used suggestions from educational journals such as the Pennsylvania School Journal listing articles of interest from Atlantic, Harper's, and Review of Reviews to provide reading material for English classes.[6] Best sellers of the day also supplied reading material of interest, such as Charles Darwin's Origin of Species (1859), which would be adapted for school reading and retitled What Mr. Darwin Saw in His Trip Around the World in the Ship Beagle. Darwin and the natural history writers of the 19th century would provide readers with new views of fauna and flora of unfamiliar places to add to the information supplied by Peter Parley and Scudder's Bodley series.

For example, in contrast to Darwin's factually accurate account of the Beagle's journey, Mrs. Loudon's best seller of the 1850's, Entertaining Naturalist, included color illustrations of such never-before-seen animals as whales and auks, and claimed that toads could live indefinitely inside lumps of coal. In addition, she chose to write 'factual" stories to give the reader more information. For example, one account from India described how an elephant killed his white master but spared the wife and children because the tearful wife's pleas transformed him from rage to domesticity.

One English writer of natural history whose use of facts was more accurate was Margaret Gatty. She chose to use little tales like those of Aesop to combine fact with incident. In her Parables From Nature (1855), the educational intent as well as the pleasurable means is evident in "A Lesson of Faith." The heroine of the tale is a green caterpillar who is charged by a dying butterfly to look after her eggs. They will hatch into baby butterflies, she imagines, and will want nectar and honey which she might have trouble getting. She consults the Lark who can fly high and see many things to help her. He returns with the news that the eggs will hatch into caterpillars like her and will eat leaves as she does, not nectar. She thinks the Lark is teasing her, especially when he gives her the last bit of astounding news that one day she will be a butterfly herself. In anger, she sends the Lark away, vowing never to enlist his help again. But at that moment, she sees the first of ten baby caterpillars emerge from the eggs. So she comes to accept the Lark's prophecy and now recites the lesson which will stay with her the rest of her life and becomes her "Lesson of Faith"—"I have known many wonders—I have faith—I trust even now for what shall come next."[7] Mrs. Gatty's facts about metamorphoses were accurate, but the explicit moral at the end of this and all her tales prevented them from being popular much past the early 1900's.

Richard Darling's The Rise of Children's Book Reviewing in America (1865-1881, shows that Margaret Gatty's book and similar collections; Julia Ewing's Mary's Meadow (1886) and Arabella Buckley's The Fairy-Land of Science (1879), were popular for

school use and praised by educators. The English program was beginning to offer a variety of literature so that Scudder's warning about the dangers of the "encyclopedic" texts was being heeded by some. For example, in Dewey's Chicago Laboratory School, Mary E. Burt had convinced the Chicago Board of Education to purchase three dozen copies of John Burroughs' Pepacton (1881) for use with her English classes. The success of Burt's novel idea prompted Mr. Houghton of Houghton, Mifflin and Co. to ask Mary Burt to edit Burroughs' Buds and Bees (1887) for classroom use, and to edit Sharp Eyes and Other Papers the following year. According to Mary Burt, the children of Chicago had been enthusiastic about "getting to know the meadows, brooks, and fields of John Burroughs' world which they could only imagine up to now."[8]

Between 1871 and 1922, Burroughs' writing about his travels to England, Alaska, the American West, but mostly the New York State region where he was born and grew up, gave readers another way of seeing. In contrast to Peter Parley's travel books, the Bodleys' journeys, and Mrs. Gatty's parable form, Burroughs used first person narrative, choosing accurate details so the reader could participate and recreate the scene with Burroughs. For example, there is an account of fishing for a speckled trout in Locust and Wild Honey (1879) and of hunting for a wild honey tree in Pepacton (1881). In "The Art of Seeing Things" from Leaf and Tendril (1904), Burroughs explained how he "talked" to his readers rather than "telling" them how to see because "the science of anything may be taught or acquired by study; the art of it comes by practice or inspiration." Burroughs continued to explain that the art of seeing meant the use of "eye and ear" as well as "mind and soul."

> Some people seem born with eyes in their heads, and others with buttons or painted marbles, and no amount of science can make the one equal to the other in the art of seeing things.[9]

An example of Burroughs' way of seeing is his description of a visit to a marsh hawk's nest in Riverby (1904):

> In about a week I paid another visit to the hawk's nest. The eggs were all hatched, and the mother bird was hovering near. I shall never forget the curious expression of those young hawks sitting there on the ground. The expression was not one of youth, but of extreme age. Such an ancient, infirm look as they had,—the sharp, dark, and shrunken look about the face and eyes, and their feeble, tottering motions. They sat upon their elbows and the hind part of their bodies, and their pale, withered legs and feet extended before them in the most helpless fashion. Their angular bodies were covered with a pale yellowish down, like that of a chicken; their heads had a plucked, seedy appearance; and their long, strong, naked wings hung down by their sides till they touched the ground. . . .[10]

Burroughs' description helps the reader to see more than a flat, colored illustration of a marsh hawk in a bird watcher's field guide.

Burroughs was aware of the popularity at the time of what was termed "nature literature." He was concerned with the accuracy of facts and their presentation to the reader. In March of 1903, his Atlantic Monthly article, "Real and Sham Natural History," would express these concerns and begin a controversy with other writers of the time which would rage for years. Burroughs began with a general warning about nature books, saying that "some are written to meet a fancied popular demand." He gives as two examples the writing of Rev. William J. Long's School of the Woods and Mr. Thompson Seton's Wild Animals I Have Known. He comments that Long's notion

about crows who had schools with diplomas and medals was ridiculous, and he gave the term "sham natural history" to such misleading accounts. He retitled Seton's book—"Wild Animals I Alone Have Known." For example, Seton described a fox that jumped on the back of a sheep for a ride, took the railroad track to get to his destination quickly, and deliberately lured hounds upon a long trestle so they would be just in time to meet and be killed by a passing train. Burroughs reasoned that Seton's presumption was that "the fox had a watch and time-table about his person."[11] Burroughs was not opposed to writing that was frankly fanciful in its presentation of animals, but deplored claims that such fantasy was true. Theodore Roosevelt was among those who congratulated Burroughs and joined his attack against the "nature fakers" in an article he wrote for Everybody's Magazine in 1907. In calling attention to the problem nationally, Burroughs aroused cautions that were discussed in educational publications and text books used for teacher training. For example, in the 1920 Children's Literature by Curry and Clippinger, citations for articles about the Burroughs controversy were included within the introduction to the "Nature Literature" section.

My travels with the variety of nineteenth century information gatherers have helped me retrace the changing views far and near through their eyes. The study of flat maps was changed by descriptions of the breathless balloon travels by Robert Merry. The retelling of history and our heritage was enlivened by the friendly conversations of the traveling Bodleys. The tale of a talking caterpillar and a lark made me smile and think about life cycles to be found in my backyard. Burroughs' observation of a baby marsh hawk has made me aware of likenesses and differences I might only have imagined before. After my investigation, instead of fitting books of information into one tidy category, I am convinced that we have been building a heritage of knowledge that Paul Hazard describes in Books, Children and Men:

> I like books of knowledge; not those that want to encroach upon recreation, upon leisure, pretending to be able to teach anything without drudgery. There is not truth in that. There are things which cannot be learned without great pains; we must be resigned to it. I like books of knowledge when they are not just grammar or geometry poorly disguised; when they have tact and moderation; when, instead of pouring out so much material on a child's soul that it is crushed, they plant in it a seed that will develop from the inside. I like them when they do not deceive themselves about the quality of knowledge, and do not claim that knowledge can take the place of everything else. I like them especially when they distill from all the different kinds of knowledge[12] the most difficult and the most necessary—that of the human heart.

Notes

[1] Samuel Goodrich, Balloon Travels of Robert Merry and His Young Friends Over Various Countries, in Beyond Fact, ed. Jo Carr (Chicago: American Library Association, 1982), p. 18.

[2] Samuel Goodrich in The Travelogue Storybook of the Nineteenth Century, Virginia Haviland (Boston: Horn Book, 1950), p. 7.

[3] Samuel Goodrich in Fifty Years of Children's Books, Dora V. Smith (Champaign Illinois: NCTE, 1963), p. 2.

[4] Horace Scudder, The English Bodley Family (Boston: Houghton Mifflin and Co., 1884), p. 31.

[5] Horace Scudder, "The Place of Literature in the Common School," NEA Proceedings and Addresses (Topeka, Kansas: Kansas Publishing House, 1888), p. 64.

[6] In Allan Abbott's English Journal article, "High-School Course in Periodical Literature" of September 1913, he gives suggestions for using "informational" articles by Aldrich, Allcott, Dunn, Warner, Burroughs and others in the classroom.

[7] Margaret Gatty in The Heyday of Natural History, Lynn Barber (Garden City, N.Y.: Doubleday and Co., 1980), p. 130.

[8] Mary Burt in John Burroughs, Perry Westbrook (New York: Twayne Publishing Co., 1974), p. 74.

[9] John Burroughs, Leaf and Tendril (Boston: Riverside Press, 1908), p. 1.

[10] John Burroughs, Riverby (Boston: Riverside Press, 1903), pp. 147-148.

[11] John Burroughs, "Real and Sham Natural History," Atlantic (March, 1903), p. 301.

[12] Paul Hazard, Books, Children and Men (Boston: Horn Book, 1944), p. 43.

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TEACHING THE ESSAY:
E. B. WHITE'S "SECOND TREE FROM THE CORNER"

Sandra Johnson Treharne

Foremost among reasons for teaching a unit on essays to my senior class is to show language used well. Perhaps more than any other medium in literature, essays illustrate the numerous techniques for using language effectively. Persona, tone, style, and attention to detail are the essay's strengths; through the recognition of those "literary devices," student reading comprehension and appreciation, as well as compositional knowledge, inductively improve.

Students should learn to recognize how writers manipulate readers through effective language use. Students gain an awareness of how a writer persuades a reader to a particular response, in one or in a dozen paragraphs. Due to their very brevity, essays demand attention: each one develops an entire theme from a single thought or response. Each essay provides examples of the importance of choice in word and detail, and, ultimately, how those choices build upon each other to form a cummulative effect. For these reasons, students learn to pay attention to language.

Further, students need not be deterred from reading due to objections about length or subject matter, because essays offer a variety of both. For those students who protest an aversion to reading or "literature" in general, a collection of essays offers the opportunity that one in a multitude of subjects and themes may be the very one to produce that exquisite moment of epiphany when reading becomes real and relevant to a student's life. Correspondingly, the breadth of subject matter works heuristically to evoke student response and reaction, thus providing for plenty of class discussion.

Finally, but certainly not last among considerations, essays provide aesthetic experience. Not only do they call attention to detail and the cumulative effect of details, not only do they exemplify various literary devices and techniques, but they illustrate the beauty of the written word and prove just how powerfully persuasive language can be.

E. B. White's collection of essays entitled The Second Tree from the Corner works well as a text for a unit on the essay. Published by Perennial Library, it is available in paperback for $2.95. For my unit on essays, I divide my selections from the book into three areas: the Short Essay, Persuasion and Description, and Narration.

For the first class period, we read in class the essays "Transient," "Mrs. Wienckus," and "In An Elevator." I usually introduce E. B. White as the author of Charlotte's Web and Stuart Little. I ask if anyone can give me a definition for the term "essay," and I write several good definitions on the board. Having then briefly discussed what an essay is, I ask my students to turn to "Transient" and pose the rhetorical question, "How much, after all, can one little paragraph say?" After

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reading it aloud and allowing for some time to let the effect "sink in," I initiate discussion by saying something like, "Isn't this somehow like a photograph? Doesn't it form a picture made out of words?" Other questions then include the following: What is a thrush? What is "transient?" What season is it? Who's speaking? What details contribute to the total effect on you, the reader? What is the feeling you get from this essay? I call attention to White's choice of verbs, perhaps writing each one on the board and talking about why they are effective verbs.

Moving on to "In An Elevator," I ask a good reader to read the essay aloud for the class. Questions I ask following the reading include: Who's speaking? What is your feeling at the end of this paragraph? How does the writer feel about elevators? The class looks again at the "cataloguing" of people's behaviors in elevators and discusses why they produce a cumulative effect.

"Mrs. Wienckus" is then read silently by the class; following the reading we explore the following questions: What does the writer think of Mrs. Wienckus? Who is she? How does White illustrate her? We proceed to a discussion of how White uses the "listing" or cataloguing of characteristics to achieve his points.

The assignment following this class period, the first of three, is called "Observe. Observe." Students are asked to zero in on a specific event, thing, or person and then compile a list of details which describes their subject choice. The object is to show the value of detail and description. Also, they are asked to read "Two Letters, Both Open," "The Age of Dust," and "Farewell, My Lovely." for the next class period.

I open the next meeting with something like, "Have you ever written a letter to your favorite movie star or famous personality? How did you present yourself? Did you rewrite the letter, changing a few significant errors? Let's look at White's letters and see how he makes his point." I begin the discussion with a brief talk on why a letter is also an essay: it persuades to a specific conclusion; it employs the same literary devices and has basically the same form. I point out that each letter has an "introduction" which states the "argument" and a conclusion which sums up the argument and makes a final appeal. At this point, we talk about the use of humor and satire in both letters and why they are effective (disarm the "opponent" with surprise and change of mood, convey serious thought beneath a cloak of good nature, prove the innocence of the writer, etc.).

To lead into the next essay, I reiterate the principles discussed in the previous class period: the emphasis and effect of details and description. I focus on how White zeroes in on tiny details and then expands his essay to include larger themes and abstract ideas. Sometimes, I point out, he finds contrast an effective means of persuasion. Turning to "The Age of Dust," we reread paragraph one and discuss how it contrasts and compares the life of a little girl to nuclear devastation. We go through the essay, noting each contrast and comparison.

Finally, we turn to "Farewell, My Lovely." which provides a change of pace and tone. I introduce it by saying something like, "Comparison and contrast is one method of persuasion, as we have just observed; description is another, as we have seen throughout the essays already discussed. In this essay, what is White's primary device for persuading you to his point of view about the Model T?" Subsequent questions might include: Who helped him fix his car? What do you now know, after reading the essay, about Model T Fords? If time permits, we compare the first and last paragraphs to show how the summation supports the introduction, but adds more "emotional" appeal.

The second assignment I give is called "Comparison/Contrast" and my students are asked to go to the library and read an encyclopedia entry about the Model T. I ask them to be prepared to state a few reasons why they prefer White's description or the encyclopedia description of the Model T and explain why. I ask them to pay attention to the language used in the encyclopedia entry in comparison to White's essay. They are to make a short list of the differences they find. Also, they are asked to read "Death of a Pig," "Second Tree from the Corner," and "Hotel of the Total Stranger."

The next class session opens with a short discussion of the previous assignment. I expand that discussion to one noting the differences in style between that day's selections and the essays read previously. I clarify the difference by asking students to give me examples, to actually point out from the text. I try to make them reach for answers, paying attention to the forms of the essays and the differences in style, speaker, and effect. After several good distinctions are pointed out, I call attention to the fact that all three essays in this group "tell a story" to the reader; in doing so, the language used between reader and writer seems more sensual, more intimate. Rather than conveying an opinion, argument, or description, these three narrative essays convey feeling, emotion, experience. Let's look at how they achieve that effect, I say.

Beginning with "Death of a Pig," I mention that the pig, though obviously of enough importance to have an essay written about him, has no name. He is simply "a pig." I point out that White, as does any good essayist, begins with a small or definitive thing, person, or event, and then broadens it to include a larger theme. As we discuss the narrative, I suggest we try to define what the smaller and larger subjects of this essay are. Questions include: Who is speaking? When did the death of the pig occur? How much time passes? How do you know? I ask my students to point out specifics from the text, like "a small bottle of castor," or "hemorraghic infarcts." We talk about why and how a writer makes selections from his memory; we try to establish the reason for his not telling us everything that actually happened, but rather a "selective retelling" of events which gives readers the impression of the real thing, or the whole of the experience from a sampling of parts.

In this and the other two narrative selections, we focus on the quality of language and the effectiveness of descriptive phrases such as, "a slim greeting," "a pink, corrugated area," "a shadowy, protecting, intimate house" ("Death of a Pig"); "the audible heat, the visible heat, odorous and vaporous and terrible and seductive" ("The Hotel of the Total Stranger") and, "[the doctor] . . . creeping slowly toward him, like a lizard toward a bug" ("The Second Tree from the Corner").

We focus on the flow and rhythm (as well as the aesthetic appeal) of the narrative in each of the essays. I point out specific passages which exemplify such, and we read them aloud in class, pausing for comments and reflections.

Questions for all three essays include questions which, by this time, I hope my students are asking of themselves each time they read: Who is speaking? From what perspective? What is the speaker's attitude toward his subject? What details does the speaker/writer choose to relate to readers? How does he juxtapose the absolute with the abstract? How does the first paragraph compare with the last paragraph? How does the essay "tie together" for an ultimate effect? What is the ultimate effect?

The third assignment is called "Your Choice: Describe, Narrate, or Respond." I explain to my students that they are now to use the list of details compiled in the first assignment to tell me a story, describe an event, person or thing, or write me a letter defending a particular position. I remind them that good details help produce

effective prose and tell them to remember how they responded to White's essays as readers.

Each class session I try to briefly reiterate the principles of preceding discussions. Following the first session, I sum up the experience by saying we have learned how a writer can say quite a lot in a limited amount of space; to do so, he must clarify his position in the initial sentences or paragraph, support it with details or facts throughout the body of the work, and then summarize it all in the final paragraph. After the second session, I redefine the word "persuasion" and clarify the principle by restating White's methods of comparison and contrast or the use of cataloguing details for achieved effect. I tell my students that since writers pay such close attention to details, they too must pay attention. Finally, following the third section on White's essays in which we focused on language more than techniques of persuasion, I remark on the significance of rhythm and syntax, of how language sounds to the reader, in regard to cumulative effect.

Since we have discovered the power of persuasion inherent in successful essays, as illustrated by White, I proceed to a continuing unit on essays with selections from various writers. My choices include "Sinners in the Hands of an Angry God," by Jonathan Edwards (an essay sure to provoke class response and discussion regarding language and theme) and Edgar Allen Poe's "The Poetic Principle." The latter is an excellent lesson in both language and literature; indeed, the strength of a teaching unit on essays is just that: an integration of reading and writing. By reading successful essays, students learn the principles of rhetoric and composition.

FROM ERIC/RCS AND NCTE: AN AID TO BETTER QUESTIONING

Every teacher's aim is to ask the kinds of questions that spark lively discussion. But questioning is a learned art. A new booklet in the Theory and Research into Practice Series helps teachers draw on findings from research in questioning to polish their classroom techniques. QUESTIONING: A PATH TO CRITICAL THINKING was prepared by Leila Christenbury and Patricia P. Kelly, both of whom have taught English at the high school and college levels. It is published by the ERIC Clearinghouse on Reading and Communication Skills and the National Council of Teachers of English.

The authors offer a concise survey of current knowledge about the teaching potential of various types of questioning. They review the literature on hierarchies of types of questioning, such as Bloom's Taxonomy. And they discuss the uses and limitations of such hierarchies for organizing instruction. One finding is that teachers may inadvertently defeat their own purposes by giving students no more than a second or two to respond.

Available from NCTE, 1111 Kenyon Rd., Urbana, IL 61801. 33 pp., paper. Price $3.50; NCTE members $3. Stock # 38047.

TEACHING SHAKESPEARE

A Summer Institute for Secondary School Teachers
at the Folger Shakespeare Library

June 27 - July 25, 1984

·AS·YOU·LIKE·IT·

·KING·HENRY·IV·

Study by fifty junior and senior high school teachers will focus on four plays ***1 Henry IV, Macbeth, As You Like It,*** and ***Othello***. Leaders will discuss historical and literary aspects of the plays, relating them to other works of Shakespeare and his contemporaries and involving participants in devising performance techniques and classroom strategies.

DATES. **June 27 - July 25, 1984**

LOCATION. Lectures, workshops, discussions, and periods for study will be at the Folger Library. Dormitory rooms will be provided at The American University. Accommodations for some families may be arranged. Chartered transportation will shuttle daily between American University and the Folger, a thirty-minute trip.

STIPENDS. Participants will be provided travel funds, housing, food allowance, and a stipend of $200 per week.

ELIGIBILITY. Any junior or senior high school teacher with experience in and/or enthusiasm for teaching Shakespeare is eligible. Each participant's home institution is expected to contribute $175 as a cost-sharing requirement.

ADMISSION. Application forms may be obtained by returning the attached card or writing: Peggy O'Brien, Teaching Shakespeare Institute, Folger Shakespeare Library, 201 East Capitol Street, S.E., Washington, D.C. 20003. Completed applications must be received by **April 15, 1984.**

Made possible by a grant from the National Endowment for the Humanities

·OTHELLO·

·MACBETH·

ON BEING A SCIENTIFIC BOOBY

Nancy Mairs

My daughter is dissecting a chicken. Her first. Her father, whose job this usually is, has been derelict in his duties, and my hands are now too weakened by multiple sclerosis to dissect much more than a zucchini. If she wants dinner (and she does), she will make this pale, flabby carcass into eight pieces I can fit into the skillet. I act as coach. To encourage her, I tell her that her great-great-grandfather was a butcher. This is true, not something I have made up to con her into doing a nasty job.

Now that she's gotten going, she is having a wonderful time. She has made the chicken crow and flap and dance all over the cutting board, and now it lies quiet under her short, strong fingers as she slices the length of its breastbone. She pries back the ribs and peers into the cavity. "Oh, look at its mesenteries," she cries. I tell her I thought mesentery was something you got from drinking the water in Mexico. She pokes at some filmy white webs. Mesenteries, she informs me, are the membranes that hold the chicken's organs in place. My organs too. She flips the chicken over and begins to cut along its spine. As her fingers search out joints and the knife severs wing from breast, leg from thigh, she gives me a lesson in the comparative anatomy of this chicken and the frog she and her friend Emily have recently dissected at school.

I am charmed by her enthusiasm and self-assurance. Since she was quite small, she has talked of becoming a veterinarian, and now that she is approaching adulthood, her purpose is growing firmer. During this her junior year in a special high school, she is taking a college-level introductory course in biology. I took much the same course when I was a freshman in college. But if I entered that course with Anne's self-confidence, and I may very well have done so, I certainly had none of it by the time I wrote the last word of my final examination in my blue book and turned it in the following spring. As the result of Miss White and the quadrat report, I am daunted to the point of dysfunction by the notion of thinking or writing "scientifically."

That woman—damn that woman—turned me into a scientific cripple, and did so in the name of science at a prestigious women's college that promised to school me in the liberal arts that I might "have life and have it abundantly." And really, I have had it abundantly, so I suppose I oughtn't to complain if it's been a little short in Paramecia and Amanita phalloides and Drosophila melanogaster, whose eyes I have never seen.

Still, Miss White should not have been allowed to teach freshman biology because she had a fatal idiosyncracy (fatal, that is, to the courage of students, not to herself, though I believe she is dead now of some unrelated cause): she could not bear a well-written report. One could be either a writer or a scientist but not both, she told me one November afternoon, the grey light from a tall window sinking into the grain of the dark woodwork in her cramped office in the old Science Building, her fingers flicking the sheets of my latest lab write-up. She was washing her hands of me, I could tell by the weariness of her tone. She didn't even try to make me a scientist. For that matter, she didn't even point to a spot where I'd gone wrong and show me what she

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Nancy Mairs is Assistant Director of the Western States Project on Women in the Curriculum, at the University of Arizona.

wanted instead. She simply wrinkled her nose at the odor of my writing, handed me the sheets, and sent me away. We never had another conference. At the end of the semester, I wrote my quadrat report, and Miss White failed it. She allowed me to rewrite it. I wrote it again, and she failed it again. Neither of us went for a third try.

All the same, I liked my quadrat, which was a twenty-by-twenty plot in the College Woods behind the Library. Mine was drab compared to some others: Pam Weprin's, I remember, had a brook running through it, in which she discovered goldfish. It turned out that her magical discovery had a drab explanation: In a heavy rain the water from Peacock Pond backed up and spilled its resident carp into the brook. Even so, her quadrat briefly held an excitement mine never did. Mine was, in fact, as familiar as a livingroom, since I had spent large portions of my youth tramping another such woods sixty miles north. The lichen grew on the north side of the trees. In the rain the humus turned black and rank. Afterwards, a fallen log across one corner would sprout ears of tough, pale fungus.

Each freshman biology student received a quadrat. There were enough of us that we had to double up, but I never met my quadrat-mate or even knew her name. It occurs to me now that I ought to have found out, ought to have asked her what she got on her quadrat report, but I was new to failure and knew no ways to profit from it. I simply did as I was told—visited my quadrat to observe its progress through the seasons and wrote up my observations—and then discovered that I had somehow seen and spoken wrong. I wish now that I had kept the report. I wonder exactly what I said in it. Probably something about ears of fungus. Good God.

With a D+ for the first semester I continued, perversely, to like biology, but I also feared it more and more. Not the discipline itself. I pinned and opened a long earthworm, marveling at the delicately tinted organs. I dissected a beef heart, carefully, so as not to spoil it for stuffing and roasting at the biology department's annual beef-heart feast. For weeks I explored the interior of my rat, which I had opened neatly, like the shutters over a window. He was a homely thing, stiff, his fur yellow and matted from formaldehyde, and because he was male, not very interesting. Several students got pregnant females, and I envied them the intricate organs, the chains of bluish-pink fetuses. At the end of each lab, I would reluctantly close the shutters, swaddle my rat in his plastic bag, and slip him back into the crock.

No, biology itself held more fascination and delight than fear. But with each report I grew more terrified of my own insidious poetic nature, which Miss White sniffed out in the simplest statement about planaria or left ventricles. Years later, when I became a technical editor and made my living translating the garbled outbursts of scientists, I learned that I had done nothing much wrong. My understanding was limited, to be sure, but Miss White would have forgiven me ignorance, even stupidity I think, if I had sufficiently muddled the language. As it was, I finished biology with a C-, and lucky I was to get it, since the next year the College raised the passing grade from C- to C. I have always thought, indeed, that the biology department awarded me a passing grade simply so that they wouldn't have to deal with me another year.

And they didn't. Nor did anyone else. I never took another science course, although I surprised myself long afterward by becoming, perforce and precipitously, a competent amateur herpetologist. My husband arrived home one afternoon with a shoe box containing a young bull snake, or gopher snake as this desert variety is called, which he had bought for a quarter from some of his students at a school for emotionally disturbed boys so that they wouldn't try to find out how long a snake keeps wriggling without its head. This was Ferdinand, who was followed by two more bull

snakes, Squeeze and Beowulf, and by a checkered garter snake named Winslow J. Tweed, a black racer named Jesse Owens, a Yuma king snake named Hrothgar, and numerous nameless and short-lived blind snakes, tiny and translucent, brought to us by our cats Freya, Burton Rustle, and Vanessa Bell. I grew so knowledgeable that, when my baby boa constrictor, Crictor, contracted a respiratory ailment, I found that I was more capable of caring for him than were any of the veterinarians in the city. In fact, I learned, veterinarians do not do snakes; I could find only one to give Crictor the shot of a broad-spectrum antibiotic he needed.

So I do do snakes. I have read scientific treatises on them. I know that the Latin name for the timber rattlesnake is Crotalus horridus horridus. I know that Australia has more varieties of venonous snakes than any other continent, among them the lethal sea snakes and the willfully aggressive tiger snake. I know how long one is likely to live after being bitten by a mamba (not long). I read the treatises; but I don't, of course, write them. Although as a technical editor I grew proficient at unraveling snarls in the writing of scientists, I have never, since Miss White, attempted scientific experimentation or utterance.

Aside from my venture into herpetology, I remain a scientific booby. I mind my stupidity. I feel diminished by it. And I know now that it is unnecessary, the consequence of whatever quirk of fate brought me into Miss White's laboratory instead of Miss Chidsey's or Dr. McCoy's. Miss White, who once represented the whole of scientific endeavor to me, was merely a woman with a hobbyhorse. I see through her. Twenty years later, I am now cynical enough to write a quadrat report badly enough to pass her scrutiny, whereas when I had just turned seventeen I didn't even know that cynicism was an option—knowledge that comes, I suppose, from having life abundantly. I've learned, too, that Miss White's bias, though unusually strong, was not peculiar to herself but arose from a cultural rift between the humanities and the sciences resulting in the assumption that scientists will naturally write badly, that they are, in fact, rhetorical boobies. Today I teach technical writing. My students come to me terrified of the word-world from which they feel debarred, and I teach them to breach the boundaries in a few places, to step with bravado at least a little way inside. Linguistic courage is the gift I can give them.

In return, they give me gifts that I delight in—explanations of vortex centrifuges, evaluations of copper-smelting processes, plans for extracting gums from palo verde beans. These help me compensate for my deficiencies, as do the works of the popularizers of science. Carl Sagan. Loren Eiseley. Lewis Thomas and his reverential reflections subtitled Notes of a Biology Watcher. Stephen Jay Gould. James Burke and Jacob Bronowski. Pierre Teilhard de Chardin. John McPhee, who has made me love rocks. Isaac Asimov. Elaine Morgan. I watch television too. Nova. Odyssey. The Undersea World of Jacques Cousteau. The Body in Question. But always I am aware that I am having translated for me the concepts of worlds I will never now explore for myself. I stand with my toes on the boundaries, peering, listening.

Anne has done a valiant job with the chicken. She's had a little trouble keeping its pajamas on, and one of the thighs has a peculiar trapezoidal shape, but she's reduced it to a workable condition. I brown it in butter and olive oil. I press in several cloves of garlic and then splash in some white wine. As I work, I think of the worlds Anne is going to explore. Some of them are listed in the college catalogues she's begun to collect: "Genetics, Energetics, and Evolution"; "Histology of Animals"; "Vertebrate Endocrinology"; "Electron Microscopy"; "Organic Synthesis"; "Animal Morphogenesis."

Anne can write. No one has yet told her that she can be a scientist or a writer but not both, and I trust that no one ever will. The complicated world can ill afford such lies to its children. As she plunges from my view into the thickets of calculus, embryology, chemical thermodynamics, I will wait here for her to send me back messages. I love messages.

PRESIDENT REAGAN EARNS NCTE'S 1983 DOUBLESPEAK AWARD

President was only one of many cited for acts of aggression against the English language at the annual NCTE Convention in Denver last November. Following are the two examples which earned Reagan the award, as well as those of the second- and third-place winners and some honorable mentions.

FIRST PLACE -- President Reagan

"Peacekeeper"	MX international ballistic missile
"Any nation destabilizing its neighbors by protecting guerillas and exporting violence should forfeit close and fruitful relations with any people who truly love peace and freedom." Dec. 1982 speech to Costa Rican National Assembly	"Subsequent news reports revealed that the United States, through the CIA, was recruiting, arming, equipping, training, and directing clandestine military operations against Nicaragua." William Lutz of Rutgers Univerasity, Chair of the NCTE Committee on Public Doublespeak.

SECOND PLACE -- U.S. Air Force Colonel Frank Horton

"a very large, potentially disruptive re-entry system."	Titan II missile

THIRD PLACE -- Ernst & Whinney, a Cleveland-based accounting firm

"a combustion enunciator"	a fire alarm bell
"movable partitions"	doors
"decorative fixtures"	windows
"a freezer"	a refrigerated warehouse
"identifying devices"	50-foot-high shopping center signs
"a planter"	32 tons of gravel and 92 cubic yards of topsoil

The firm was accused of using "verbal sleight-of-hand" to make portions of new buildings appear to qualify for investment tax credits.

HONORABLE MENTION

Duke University: the school's coach had not been fired; "he just won't be asked to continue in that job."

Frederic Andre of the ICC: Bribes are "one of the clearest instances of the free market at work."

U.S. Department of the Interior: "vegetation manipulation" for the clear-cutting of hundreds of acres of aspen trees around Aspen, Colorado.

The Penn State Conference on Rhetoric and Composition

July 10-13, 1984

The Pennsylvania State University
University Park, Pennsylvania

The Penn State Conference on Rhetoric and Composition, a week-long gathering of teachers and scholars, offers a generous mixture of plenary and special-interest sessions in a relaxed atmosphere; a chance for learning, leisure, and reflection on composition and rhetoric; and an extended opportunity to discuss professional concerns with conference consultants and other colleagues.

During the 1984 conference, these consultants will give several individual presentations and will be available for informal discussions:

Wayne C. Booth, George M. Pullman Professor of English at the University of Chicago and 1982 president of the Modern Language Association, has written *The Rhetoric of Fiction, The Rhetoric of Irony,* and numerous other works on literature, literary criticism, rhetoric, and the state of the profession.

Peter Elbow, director of writing at SUNY Stony Brook, is the author of two influential books on composition — *Writing without Teachers* (1973) and *Writing with Power* (1981) — as well as many articles on the processes of writing and teaching.

James L. Kinneavy, whose best known work is *A Theory of Discourse,* is Blumberg Professor of English at the University of Texas. His continuing interests are discourse analysis and the history of rhetoric.

Michael Halloran, who has written many essays on the rhetorical tradition and on the rhetoric of science and technology, teaches at Rensselaer Polytechnic Institute.

Richard L. Larson, Herbert Lehman College, CUNY, currently edits *College Composition and Communication.*

Janice C. (Ginny) Redish, coauthor of *Guidelines for Document Designers* and *Writing in the Professions,* is director of the Document Design Center at the American Institutes for Research.

Call for Papers

The program committee invites proposals for papers, workshops, panel discussions, or demonstrations on subjects pertinent to rhetoric and composition in such areas as:

— History of Rhetoric
— Research in Composition
— Writing and Literature
— Business Writing
— Discourse Theory
— Grammar and Linguistics
— Style
— Technical Writing
— Administration of Writing Programs
— Editing
— Advanced Composition
— Tutoring and Writing Labs
— ESL
— Basic Writing
— Teaching Methods
— Evaluation

Send abstracts no later than April 15, 1984, to:
Professor Jack Selzer
Department of English
The Pennsylvania State University
University Park, PA 16802
(814) 865-0251

Registration, Housing, and Meals

The fee of $140 covers lodging in a University residence hall Monday through Thursday nights (double occupancy), all meals from Tuesday breakfast through Friday lunch, conference registration, program materials, and three preplanned social events. Reservations for residence hall accommodations must be received by June 25.

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The Pennsylvania State University
410 Keller Building
University Park, PA 16802
Phone: 814-865-4591
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A SCIENTIST IN THE CLASSROOM: APPLICATIONS OF THOMAS KUHN'S THE STRUCTURE OF SCIENTIFIC REVOLUTIONS FOR TEACHERS OF ENGLISH

Duane H. Roen

Perhaps no article has been more widely read and discussed in composition circles than Maxine Hairston's "The Winds of Change: Thomas Kuhn and the Revolution in the Teaching of Writing" (College Composition and Communication, Vol. 33, No. 1, February 1982). Hairston, a recognized scholar in composition from the University of Texas at Austin, asserts that Kuhn's best known book, The Structure of Scientific Revolutions (Chicago: University of Chicago Press, 1963), can help to examine recent changes in composition research, theory, and practice. Although Hairston has done much to relate Kuhn's theory to composition, I will argue here for even wider applications in English classrooms. I will argue that Kuhn has provided a model of revolution that our students can use to examine changes in fields in which they are interested.

Kuhn's theory goes something like this. In stable periods, members of a scientific community share similar assumptions and beliefs that can be used as a model to identify and solve problems in the field. This set of shared assumptions and beliefs constitutes a paradigm. When a paradigm is in its infancy, it needs to be more successful than its competitors in explaining natural phenomena if it is to reach adulthood.

Although many paradigms do achieve adult status and attract adherents for long periods of time, most are destined, like South American political leaders, to be overthrown. What happens is that new sets of assumptions and beliefs—usually introduced and promoted by upstarts in the field—challenge existing paradigms. Adherents of the established paradigm usually fight to preserve it in much the same way that loyal supporters will defend a political leader against insurrectionists. The defenders of the established paradigm will eventually give up the fight, though, if an emerging paradigm more successfully identifies and solves problems in the discipline. When an emerging paradigm supplants an established one, the overthrow is called a paradigm shift.

There are, of course, some famous paradigm shifts that most of us learned about when we were school children. Ptolemaic astronomy, for example, constituted the accepted paradigm in the field from approximately 200 B.C. until the sixteenth century, when Copernicus developed a better model for predicting the movement of stars and planets (Kuhn, 68-69). Another famous paradigm shift was the one in which the seventeenth century Newtonian model of physical motion was replaced by Einsteins's special theory of relativity, which appeared at the beginning of this century (Kuhn, 72-74).

So what? What do Kuhn's observations about science have to do with what happens in composition classrooms? Kuhn is a scientist writing about the changing of the guard in astronomy and physics and other areas of the natural sciences. Kuhn himself says that paradigms exist only in the well developed natural sciences. The

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social sciences, for example, are so new—so much in their infancy—that they are at best in some sort of pre-paradigmatic stage (viii). How, then, is it possible for humanists, English teachers in particular, to use Kuhn's model?

As I answer that question, I will first talk about some applications in graduate-level English courses. I will spend more time, however, examining ways to use Kuhn in college freshman and high school classes.

For those of us who teach university upperclassmen and graduate students, the applications are not that difficult. In my own composition methods course, for example, my students use Kuhn, a la Hairston, to consider recent changes in composition theory, research, and practice. Students consider the assumptions underpinning the old product model of composition, as well as the factors that have led to the replacement of that paradigm by the process model. Essentially, my course is an expansion (by a factor of twenty) of Hairston's article.

In other advanced university English courses, students can use Kuhn's model to consider other revolutions. They might, for example, consider the factors that led to the emergence of Chomsky's transformational grammar or Fillmore's case grammar if they are interested in language. Students of language might also examine factors that led linguists away from the study of regional dialects to the study of social dialects. Students in literature courses might consider the reasons for the emergence of such schools as reader response criticism or deconstructionism or feminist criticism.

For those of us who teach college freshmen or high school students, though, the applications of Kuhn in our classrooms seem more difficult. High school students and college freshmen after all, usually do not eat, sleep, and breathe literary criticism or linguistics or composition theory—especially in required courses. How, then, can we get them to read and apply Kuhn?

Let's begin to think about further applications of Kuhn's work by considering the characteristics of good writing assignments. Good writing assignments—especially those for novice writers—have several important features. First, they allow students to choose a topic about which they have some knowledge. As Pulitzer Prize winner Donald Murray asserts in A Writer Teaches Writing: A Practical Method of Teaching Composition (Boston: Houghton Mifflin, 1968), it is difficult, if not impossible, to write about a topic that is relatively new to the writer. Murray assesses the matter well when he says: "The writer is not looking for ideas so much as he is trying to handle the ones he has" (p. 2). If it is our goal to teach students how to write (how to handle ideas), then we should get them to spend time writing rather than learning new material that will later serve as the subject for their writing.

Second, good writing assignments allow students to write about topics that interest them. We need only think about our own writing to affirm this assertion. How many of us willingly choose to write about topics in which we have no or little interest? Ignoring writing required for work or for daily routines, consider writing that we as English teachers (high priests of language) do in our leisure time. How many of us—in our leisure time—write about science? How many of us—in our leisure time—write about literature? How many write about William Shakespeare or Ernest Hemingway or James Joyce?

I do not mean to imply that students should write only about those topics that have immediate appeal to them. What I do wish to assert, though, is that we are foolish if we consistently ignore the interests and motivations that our students bring to our courses.

Third (and this point relates most directly to Kuhn's model), good writing assignments provide some sort of framework for handling ideas in writing. Such assignments offer heuristics for approaching and solving rhetorical problems. Kuhn's model does provide a heuristic for analyzing processes of change. The model directs writers to consider causes and effects in an intricate way.

Actually, using Kuhn involves the same kinds of thinking that we ask our students to do in their writing now. The only adjustment that using Kuhn requires is that thinking be redirected. We will still be asking students to analyze a process, but the process will constitute some change in a set of assumptions or beliefs. Let's consider a few possibilities.

Students usually come to our English classrooms with some interests. Those interests may be academic: history, theology, literature, biology, or computers. More often, though, students come to us with interests that lie outside the traditional academic rubrics: hockey, chess, film, television, warfare, photography, cooking, sailing, comic books, stamps, cars.

All that using Kuhn's model requires is that students begin to consider one of their passions. Since most of us are interested in getting students to write and think when they write, I will suggest that students use writing to consider their passions, their interests. Let's say that a student is interested in painting. Let's consider some questions we might ask to encourage him or her to think about painting the way Thomas Kuhn might. The questions, by the way, are intended to be illustrative, not exhaustive.

> How did the development of photography change painting? Why did new theories of schools of painting, such as Impressionism, develop as a result of the invention of the camera?
>
> What is your favorite theory of painting? How did that theory of painting emerge?

A writing assignment that grows out of questions such as these will be to analyze a process. In order to complete the task, the student will need to consider many aspects of a topic of interest. Our aspiring painter, who had previously only practiced imitating the style of Monet or Van Gogh will now need to explore that style of painting in a different way. He or she will need to learn about the theories or philosophies of painting that preceded and gave rise to Impressionism. That student will need to work to understand what motivated painters in the late nineteenth century to abandon the old paradigm for the new one. That student will need to understand more fully the impact that the camera has had on our lives, as well as on the lives of members of the art community. That student will learn something about how political and social forces can combine with new technologies to effect change. That student will learn about causes and effects. That student will also learn something about analyzing a process that's a little more complex than baking a cake or changing a tire or cleaning a rifle. That student may come to think in ways that he or she has never thought before.

English teachers need to act as guides for their students struggling to construct explanations for change. We need to assist students so they can efficiently and effectively gain access to information—in libraries or elsewhere. Further, we need to help them synthesize information once they have found it. We need to share with them strategies that skilled scholars and thinkers use to solve problems, to answer questions.

Let's now consider students with interests in even less academic fields—sports, for example. What paradigm shifts can they analyze? Well, for the fan of professional football, there is the shift from rules that essentially put offensive and defensive units on equal footing. Back in the late 1960's and early 1970's, such rules made it possible for the defensive unit of the Minnesota Vikings to allow barely one hundred points during one fourteen-game season. Since the mid-1970's, however, the National Football League has changed or made a number of rules giving some sort of advantage to offensive units, especially on pass plays. What factors, including economic ones, brought about these rule changes—this paradigm shift?

In the 1940's there were no tall men in college or professional basketball; tall men were not supposed to be able to handle the ball well enough. That paradigm was challenged in 1950, though, when Vern Mikkelson began playing for the Minneapolis Lakers. Since Mikkelson, tall men have dominated basketball, among them household names like Wilt Chamberlain, Kareem Abdul-Jabber, and Ralph Sampson. Professional basketball, incidentally, has also been changed by the shot clock, which has led to more offense.

North American hockey has also undergone a paradigm shift. Before American and Canadian teams began playing Russian teams, it was common for players to take each other into the boards to fight over the puck. Then along came the Russians, who played a fast and artful game of hockey. They skated so well and passed the puck with such precision that players on this continent found little opportunity to stand on the puck along the boards. Today, North American hockey looks more like Russina hockey, with less heavy contact.

Let's now consider another, even more basic, way to apply Kuhn's model in a classroom in which students are asked to write. This second application asks students to analyze changes in the attitudes or beliefs or values of literary characters. Most of us probably ask our students to do this anyway. Why do characters like Silas Marner, Ebenezer Scrooge, Winston Smith, Holden Caulfield, and Randle Patrick McMurphy experience such drastic changes in their value system. Such changes, after all, might be considered micro-cosmic paradigm shifts.

We can also ask students to analyze changes in their own value systems. For example, why did Rick become interested in stamp collecting? Why did Jane become involved in tennis at the expense of basketball? Why did Sally work on Walter Mondale's campaign when everyone else in her family loves Ronald Reagan? Why did Randy decide to major in English after doing so well in mathematics in high school? Why did Ellen finally decide to become involved in student government during her junior year?

Analyzing the causes and effects in such processes requires students to think about their values. Students need to use writing to think about how and why they have adopted the values they hold today if they are to adjust those values in some intelligent, rational way in the future.

I don't think that my suggestions require students to read any of The Structure of Scientific Revolutions—even though I am confident that they would benefit from that. Nor do I think that my suggestions require English teachers to read every word in Kuhn's book—even though that would be helpful. What my suggestions do require is that teachers and students know how to ask and ponder and answer the following questions, which appear in the last paragraph of Kuhn's book:

How does one elect and how is one elected to membership in a particular community, scientific or not? What is the process and what are the stages of socialization to the group? What does the group collectively see as its goals; what deviations, individual or collective, will it tolerate; and how does it control the impermissible aberration (209)?

As language arts teachers we need to seek answers to these types of questions because, as Kuhn notes:

> . . . knowledge, like language, is intrinsically the common property of a group or else nothing at all. To understand it we shall need to know the special characteristics of the groups that create and use it (210).

ATTENTION, CONFERENCE-GOERS!

MAKE PLANS NOW TO ATTEND ONE OR MORE OF THESE IMPORTANT MEETINGS:

MAR. 28-APR. 1	PHOENIX, AZ. WHIM APRIL FOOL'S DAY CONFERENCE ON LINGUISTIC HUMOR CONTACT DON NILSEN, ENG. DEPT., ASU.
MAR. 29 - 31	NEW YORK CITY, CONFERENCE ON COLLEGE COMPOSITION AND COMMUNICATION CONTACT NCTE.
APR. 12 - 14	COLUMBUS, OH. NCTE SPRING CONFERENCE (ELEMENTARY, SECONDARY, TEACHER EDUCATORS)
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HUMAN RIGHTS: MATERIALS FOR A SECONDARY UNIT

Sam Totten

> "The seventeenth century was the century of mathmatics, the eighteenth that of physcial sciences, the nineteenth that of biology. Our twentieth century is the century of fear"
>
> —Albert Camus

For hundreds of thousands of "prisoners of conscience" across this globe, Camus' words touch a raw nerve. They know what fear is, for it is often the only constant in their lives.

During the mid- to late 1970s human rights seemed to have taken on the mantle of being the major social issue of the time. President Carter espoused the need for all nations to observe the rights of individuals, and attempted, though in a rather inept and haphazard manner, to forge a human rights policy to which his Administration would adhere. Also in 1978 the Nobel Prize for Peace was awarded to Amnesty International, the international human rights organization. However, in the subsequent years, the issue of human rights seems to have been dwarfed, if not superseded, by other social issues. First there were the heated debates over the pros and cons of nuclear power. And now, the major issue is the nuclear arms race. The sad fact is, though, that hundreds of thousands of political prisoners are still incarcerated because of their personal (political, religious, economic) beliefs.

Furthermore, the term "human rights," itself, seems to have become disembodied and used only to describe an abstract situation. The inescapable fact is, however, that the term is never disembodied or abstract when it comes into your own life.

I have found that the issue of human rights can and does come "alive" in the secondary classroom. More specifically, the English classroom is an excellent place to conduct an examination of the "human wrongs" perpetrated by countries that give, at best, lip service to the concept of human rights.

There are numerous ways to approach a study on this issue just as there are myriad materials with which to conduct it. In the following article a few of the many methods and an array of such materials will be outlined and commented upon.

The nonfiction about human rights is rich and diverse. There are numerous books that are highly informative, extremely fascinating, and very accessible, particularly for high school students:

> Amnesty International. The Amnesty International Report: 1981-1982 (London: Amnesty International, 1982). This book presents a detailed overview of the human rights violations committed in numerous countries, and an explanation of A.I.'s efforts on behalf of political prisoners.

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Carter, Margaret, Jack Fraenkel, and Betty Reardon. The Struggle for Human Rights (New York: Random House, 1975). This is a student handbook for exploring various human rights issues.

Dorbin, Arthur, Lyn Dorbin, and Thomas F. Liotti. Convictions: Political Prisoners and Their Stories (Maryknoll, N.Y.: Orbis Books, 1981). Convictions tells the stories of "ordinary" people who are persecuted for exercising their freedoms. Very powerful.

Hauser, Thomas. The Execution of Charles Horman: An American Sacrifice (New York: Harcourt Brace Jovanovich, 1978). This book, which was made into the movie "Missing," is about an American who was murdered in Chile by Chilean "officials" during the Chilean coup.

Larsen, Egon. A Flame in Barbed Wire: The Story of Amnesty International (New York: W. W. Norton and Co., 1978). This book tells the story of Amnesty International, the 1978 Nobel Prize for Peace recipient, and the role of its members in their attempt to ameliorate the problem of human rights deprivation.

Meltzer, Milton. The Human Rights Handbook (New York: Farrar, Straus, and Giroux, 1976). A simply stated overview of human rights in the world today, the book covers countries on both the right and left in order to point out the ubiquity of human rights violations.

Rubenstein, Joshua. Soviet Dissidents: Their Struggle for Human Rights (Boston: Beacon Press, 1981). This book explores the origins and development of dissent in Russia through the lives of activists in the Soviet union. Rubenstein also explores the Jewish emigration movement.

Solzhenitsyn, Alexander. Gulag Archipelago (London: Fontana, 1974). Presented here is an overwhelming chronicle of the political oppression and personal suffering experienced under the reign of Stalin's terror.

Woito, Robert, ed. International Human Rights Kit (Chicago: A World Without War Publication, 1977). This is a practical and extremely thorough booklet that provides the reader with a comprehensive view of the human rights field.

The fiction concerned with human rights is as equally diverse and fascinating as the nonfiction. Listed below are the pieces of fiction that students should find captivating:

Bradbury, Ray. Farenheit 451 (New York: Ballantine Books, 1971). This story is about a society that prohibits ownership of books and completely wipes out any sign of free thinking and/or individualism.

Huxley, Aldous. Brave New World (New York: Penguin Books, 1970). This book probes the concept of a "benevolent" totalitarian state.

Kafka, Franz. The Trial (New York: Penguin Books, 1970). The Trial relates the perplexing and frightening experiences of a man arrested on a charge which is never specified.

Miller, Arthur. The Crucible (New York: Penguin Books, 1974). This powerful play examines the story of the Salem witch trials and the mass hysteria which leads to making "witches" of innocent people.

Orwell, George. 1984 (New York: Penguin Books, 1975). A terrifying story, this novel is about a man living in a totalitarian state where the authorities keep in check every action, word, gesture, and thought of its citizens.

Paton, Alan. Cry, the Beloved Country (New York: Penguin Books, 1975). This highly respected novel deeply probes the racial tensions in South Africa.

Rand, Ayn. Anthem (New York: Signet, 1975). A thought-provoking novel, Anthem depicts the horrors of a society in which the unpardonable sin is for an individual to use his/her own mind.

Solzhenitsyn, Alexander. One Day in the Life of Ivan Denisovich (New York: Penguin Books, 1977). This novella presents a shattering view of the fate of one man in a Siberian labor camp.

Steiner, Jean Francois. Treblinka (New York: New American Library, 1979). This extremely moving novel presents the horrors of the Nazi persecutions against the Jews. Very, very powerful.

Zwelonke, D. M. Robben Island (London: Heineman, 1973). This story is set in South Africa's island prison for political prisoners. It presents the story of a black prisoner's life and the brutality to which he is subjected because of the color of his skin.

There are dozens of excellent audio-visual materials available on the issue of human rights. The following list is just a sample of these. Listed are titles, running time, whether they are in color (c) or black and white (b/w), the distributor and address, and a succinct summary:

"Hangman," 12 minutes, c, Contemporary Films/McGraw Hill Films (1221 Avenue of the Americas, NY, NY 10020). Presented here is an allegory in which the coward, who has allowed others to die to protect himself, becomes the hangman's final victim.

"Human Rights: A P Report," (filmstrip), c, Prentice Hall Media (150 White Plains Road, Tarrytown, NY 10591). This filmstrip approaches the concept of human rights from a global perspective. It examines President Carter's commitment to the rights of the individual as one cornerstone of foreign policy and presents other governments's viewpoints on human rights.

"Indigenous People in Search of a Future," (slideshow), b/w, Cultural Survival, Inc. (11 Divinity Ave., Cambridge, MA. 02138). This slideshow is recommended for high school students interested in cultures threatened with forced assimilation and/or genocide.

"Joseph Schultz," 13, c, Jewish Media Service, Brandeis University (Lown Bldg., 415 S. South Waltham, MA. 02154). This film is based on an actual incident which occurred during the Second World War. Schultz, a

soldier in the Nazi army, was ordered to execute a group of people, but refused to do so. As a result he was murdered by his fellow soldiers. It raises vital questions concerning moral choices vs. obedience to authority.

"Obedience: The Milgrim Experiment," 45, b/w, New York Film Library (26 Washington Place, NY, NY 10003). Based on the experiments Professor Milgrim conducted at Yale University, this film presents a chilling account about how "ordinary" people, simply doing their jobs, without any particular hostility on their part, can become agents in a terrible destructive process.

Newspapers and magazines often carry articles and, though less often, editorials on the deprivation of human rights. A worthwhile project is to have the students clip out such articles and bring them to class for discussion. I have found that clippings are often the most thought- and discussion-provoking aspects of a unit on this subject. Below are several that might serve the purpose of "instigating" a heated discussion:

400 BODIES ARE DISCOVERED IN UNMARKED GRAVES IN ARGENTINA

Buenos Aires, Oct. 28, 1982 (N. Y. Times) The bodies of about 400 unidentified people have been found in 88 unmarked graves near here, and leaders of Argentine human rights organizations say they may have been among the thousands of Argentines who disappeared during the war against leftist guerillas in the 1970s.

In Buenos Aires, hundreds of parents of missing Argentines joined with leaders of human rights groups in a march before the presidential palace to back demands for a complete investigation into the discovery of the bodies last week. . . .

STUDY SAYS BRAINS OF TORTURE VICTIMS ATROPHY

Boston, Nov. 7, 1982 (N. Y. Times) Torture victims may suffer irreversible brain damage with debilitating psychological symptoms similiar to those suffered by the survivors of concentration camps, a study says.

Five previously healthy and skilled men who were severely tortured two to six years before doctors examined them experienced some form of brain atrophy, Danish doctors said in a letter in a recent issue of The New England Journal of Medicine. . . .

THE CHILDREN 'DISAPPEAR,' THEIR GOVERNMENTS USUALLY DON'T

London, Nov. 25, 1981 (Intl. Herald Tribune) At 9:40 p.m. last Jan. 29, uniformed members of the security forces of El Salvador burst into the house of Marianella Gracia Villas, president of the country's human rights commission. She was not home, but staying at her house were seven friends, including three of their children, aged 5, 7, and 13. They were questioned about the whereabouts of Mrs. Garcia Villas. They said they didn't know.

> The soldiers beat and tortured the adults in front of the children who screamed and implored them to stop. Next the children were beaten in front of their parents. Unable to extract the information they required, the soldiers took them all off to the national police station. The children were then taken away with no explanation as to their whereabouts. It was only thanks to Amnesty International that they were traced to a juvenile reform center. . . .

An equally worthwile exercise is to provide students with pertinent quotes from people about human rights. Listed below are several of the more thought-provoking quotes that my classes have discussed:

> "Like dough without yeast, the belief in the principle of human dignity becomes sterile without an active defense of human dignity"—Isabel Letelier, a human rights advocate and widow of Orlando Letelier who was murdered by the Chilean secret police.

> "If you want to establish some conception of a society, go find out who is in jail"—John Dewey, American philosopher.

> "A government that tramples on the rights of its citizens denies the purpose of its existence"—Henry Kissinger, former U. S. Secretary of State.

> "Nobody wants to be called a torturer. The word stinks of cowardice. But nobody ever gave away important information because a gentleman came up to him and said: 'Please tell me what you know.' "—A senior Argentine officer.

> "If we lose our capacity to be outraged when we see others submitted to atrocities, then we lose our right to call ourselves civilized human beings"—Vladimir Hertzog, a Brazilian journalist.

If a teacher decides to teach a unit on human rights it is imperative that he or she not solely stress the horrific, but also examine the ways in which certain countries, organizations, and individuals are working for the protection of human rights. Concomitantly, opportunity for thoughtful, sensitive, and lengthy classroom discussion is a must. Likewise, it seems as if it is incumbent upon the teacher to inform his/her students about the myriad ways that they can, if they wish, voice their concern about human rights by becoming active, vocal citizens. Succinctly stated, the curriculum on human rights should empower students, not paralyze them. In an attempt to accomplish this, students should be informed about human rights organizations and the role they (the students) can play within the organizations:

> Amnesty International, 304 W. 58th Street, New York, New York. Recipient of the 1978 Nobel Prize for Peace, this worldwide grass-roots organization is independent of any government, political factions, ideology, economic, or religious creed. It seeks the release of people detained anywhere for their beliefs, color, sex, ethnic origins, language or religion. A. I. has adoption groups which individuals can join in order to work for human rights.

> Cultural Survival, 11 Divinity Avenue, Cambridge, Massachusetts 02138. This organization was incorporated as a non-profit group in 1972

with the aim of formulating programs which will enable small threatened groups to survive both physically and culturally the change which contact with expanding industrial society brings.

Human Rights Internet, 1338 G. Street SE, Washington D. C. This not-for-profit international human rights network and clearinghouse is not a membership organization, but it provides interested persons with information concerning pertinent seminars, organizations, books, curricula, etc.

If a teacher is concerned with relevance in the classroom, he/she could hardly tackle or introduce his/her students to a more relevant issue. The subject matter is somewhat depressing, but we (educators) should all heed the solemn but farsighted words of Reverend William Wipfler, a longtime human rights activist: "The human rights of each of us and of the communities to which we belong are in jeopardy so long as anyone's human rights are violated or societies suffer under the violence of repression."

A CALL FOR MANUSCRIPTS

Have a successful language arts activity that you are willing to share with Kindergarten-Sixth Grade teachers? If so, your bright idea is needed for NCTE's new book, Ideas for Teaching Language Arts in Kindergarten through Grade Six.

Criteria for selection of activities involve appropriateness for K-6 students, consistency with sound research, integration of the language arts, and ingenuity and resourcefulness: your idea might include activities in speaking, listening, literature, reading, writing, as well as knowledge about language or the use of language for learning throughout the curriculum. Perhaps your idea involves use of content area concepts and materials, parents, or even special tools such as a computer.

Don't hesitate to send your ideas immediately so that other teachers can try them before they are included in the book. Please state: (1) the title of your activity, (2) its purpose, (3) who might benefit from the activity, (4) directions to the teacher and the students, and (5) suggestions for follow-up activities if appropriate. The activity should be no longer than four double-spaced pages and may include material or an activity sheet to be duplicated for students. Skill-and-drill worksheets and fragmented exercises are to be avoided. If your activity is one that lends itself to sharing a student's in-process or completed work, please include a sample.

To ensure receipt of your contribution, please include a self-addressed envelope. Send your name and school affiliation in order to receive credit. Send your contributions by September 1, 1984, to

Dorothy Watson
225 Education
University of Missouri-Columbia
Columbia, MO 65211

Shakespeare

The Center for Renaissance and Baroque Studies at the University of Maryland, College Park, will sponsor a five-week Summer Institute for Secondary School Teachers of Shakespeare. The Institute is made possible by a grant from the National Endowment for the Humanities.

Title: Shakespeare: The State of the Art

Dates: June 25 - July 27, 1984

Locations: The University of Maryland, College Park, and the Folger Shakespeare Library (special sessions).

Directors: J. Leeds Barroll, Professor of English, University of Maryland, Baltimore County, editor of Shakespeare Studies, author of Artificial Persons: The Formation of Character in the Tragedies of Shakespeare, and Shakespearean Tragedy.

Maynard Mack, Jr., Associate Professor of English, University of Maryland, College Park; author of Killing the King: Three Studies in Shakespeare's Structure; member of Editorial Board for the Scott-Forsman Complete Works of Shakespeare.

Format: The Institute will be organized around plays and topics. Each week will feature one or more of Shakespeare's plays in conjunction with a broad topic (e.g., character) dealt with on a theoretical level and then applied to specific plays. Each week will also feature a distinguished visiting scholar who will spend one full day working with participants.

Schedule: Week One: Shakespeare: The State of the Art; Renaissance Kingship
Henry V, Macbeth
Visiting Scholars: S. Schoenbaum, Distinguished Professor of Renaissance Literature, University of Maryland, College Park

Herbert Berry, Professor of English, University of Saskatchewan

Week Two: Character in Shakespeare
Hamlet
Visiting Scholar: Inga Stina-Ewbank, Professor of English, Bedford College, University of London

Week Three: Shakespeare's Theatrical Language
A Midsummer Night's Dream, Henry IV, Part One
Visiting Scholar: Bernard Beckerman, Brander Matthews Professor of Dramatic Literature, Columbia University, with actors from the Folger Theatre Group

Week Four: Thematic and Dramatic Structure
Romeo and Juliet, Othello
Visiting Scholars: Jill L. Levenson, Professor of English, Trinity College, University of Toronto

Marvin A. Breslow, Associate Professor of History, University of Maryland, College Park

Week Five: The Genre of Tragedy: Theory and Teaching
King Lear
Visiting Scholar: Peter Blayney, Assistant Professor of English, University of Chicago

Corollary Activities: Institute participants will attend a get-together reception on Sunday, June 24, followed by a performance of Henry V at the Folger Renaissance Theatre. Other social events will take place throughout the program.

Housing: Dormitory space on the College Park campus will be provided.

Eligibility: Faculty with full-time teaching appointments in secondary schools who have experience in teaching Shakespeare are invited to apply.

Stipends: The NEH will provide stipends of $1,700 each to thirty-five participants in the Institute. Each participant's secondary school is expected to contribute $250 of this stipend as a cost-sharing contribution. In exceptional circumstances, the $250 may be deducted from a participant's stipend.

Credit: The University of Maryland will award three credits of English 478 to Institute participants who successfully complete the program, and whose applications for credit have been approved by the University's Graduate School. Candidates for the Institute should determine the applicability of these credits to their certification and graduate programs of study.

For application requirements and further information, call or write:

The Center for Renaissance and Baroque Studies
Room 1116, Francis Scott Key Hall
University of Maryland
College Park, Maryland 20742
301-454-2740

H E L P W A N T E D F O R L I T E R A R Y M A P

Several persons at the University of Arizona are collecting materials for a literary map of the state. If you have information about authors who were born in Arizona, have lived in Arizona, or have written about Arizona, please send it to

Jo McGinnis
% Department of English
University of Arizona
Tucson, AZ 85721

ARISTOTLE

Clyde Moneyhun and Marvin Diogenes

Exactly what is it that we ask our students to do when we ask them to write a freshman composition? At our worst, we assign students popular, easily researched topics about which they may have no personal feelings whatever and would never in their lives write about if we didn't tell them to. So we read essay after essay about the merits of the electoral college, the barbarity of capital punishment, or the uselessness of the fifty-five mile per hour speed limit. We tell them that the chief virtue of such topics is their "narrowness" or their controversial nature. Without really knowing why—because it's always been done, because there's a chapter in the text—we also have them write in modes such as comparison-and-contrast and cause-and-effect, placing the cart of compositional mode before the horse of authorial interest and purpose. And, of course, we insist on standard usage, immaculate bibliographical format, and all the rest.

As Richard Ohmann notes in English in America, "Textbook writing begins in the nowhere of the assignment, moves into the unbordered regions of the student's accumulated experiences, settles on one region—the topic—and then looks around for feelings and beliefs to affix to that topic, with supporting details to be added afterwards."[1] Is it any wonder, then, that assignments which begin in abstraction based on objective criteria end in excessively abstract writing? That assignments unconcerned with the personal thoughts and feelings of the writer end in passionless, dull, and purposeless writing? That organization taught as the mechanical distribution of arbitrary facts produces mechanical, arbitrary writing? That our obsession with correctness creates a corresponding correctness anxiety in students, a feeling that correct writing is good writing and that "incorrect" writing, no matter what its other qualities, is bad writing? In short, we distort the act of writing until it no longer corresponds to the kind of writing people do outside the composition classroom, but we retain the same expectations of student writing that we do of any other writing. We ask our students to do the impossible, and we blame ourselves as well as them when they don't do it right.

This is a pretty gloomy picture. Things have certainly changed in recent years, as Maxine Hairston points out in her description of an emerging, process-based paradigm for the teaching of writing. However, too many teachers still cling to the old ways, and too many others are too ready to embrace what Richard Young identifies as the "Vitalist" approach to writing:[2] the belief that beneath the placid surface of every freshman personality seethes a burbling cauldron of True Feeling just waiting to be tapped by the knowing hand of the right instructor. Counterpointing these two extreme positions and finding one's place along the continuum of "form" and "content" that they comprise is not the answer; the poles of the continuum create a false dichotomy. "Write a five paragraph essay" and "Express yourself" are equally absurd assignments; students should not be told to pour themselves out into a mold of our specifications, nor should they simply be told to pour themselves out. Neither extreme produces effective writing or versatile, self-aware and self-starting writers.

Clyde Moneyhun and Marvin Diogenes are Graduate Assistants in Teaching in the English Department at the University of Arizona, Tucson. Both are candidates for the M.F.A. in Creative Writing

We think we have an answer to the dilemma. In order to encourage our students to write as well as they can, we must recreate as nearly as possible the situation of the real writer in the real world. Since most current texts tend to support one or the other of the distorted views of writing described above, we suggest a return to the text that describes the act of discourse more realistically than most others in current use: Aristotles's Rhetoric. We encourage its use as a standard "how-to" text as well as a primary non-fiction text for discussion. Aristotle, unlike most authors of composition textbooks, is not primarily interested in guiding students through a required class; instead, he concerns himself with discourse in the assemblies and courts of Athens. Thus his students do not learn how to write essays in the void of the classroom for a disinterested teacher, but rather how to use language effectively in real-life situations. Modern students of Aristotle also see the historical existence and importance of discourse in a vivid, immediate way. In this essay, we will describe how we have used Aristotle as the central text for a first semester freshman class. We feel that an intelligent use of the Rhetoric—one that includes discussion of both its strengths and weaknesses, its insights and blind spots—can lead students to a better understanding of the writing processes of other writers as well as their own, and ultimately to better, more purposeful student writing.

We thought it important to first establish the philosophical underpinnings of Aristotelian rhetoric—we might even call them moral implications. We felt that an understanding of such matters would give our students a better sense of rhetorical purpose and responsibility when they wrote. The kind of discourse we ask them to produce is, after all, only one of many forms of discourse, even among forms of "persuasive" discourse. Therefore, we began by instilling in them a healthy distrust of Aristotelian rhetoric, a clear view of its limitations (and by implication, of its uses). We had them read and discuss in class short passages from Plato's Phaedrus and Gorgias, works in which Socrates expresses profound misgivings about the kind of popular, sophistic rhetoric that was prevalent in the schools, courts, and legislatures of his time. Rhetoricians, he said, were mainly concerned with distorting and even disguising the truth in order to convince the audience of the "probability" (though not necessarily the truth) of their own version of the facts; as he paraphrases his imaginary rhetorician's credo: "By all means and in every way one must pursue probability while speaking and let truth go to hell and stay there."[3]

We found that our students understood the Plato material quite easily and enjoyed discussing the issues it raised, particularly when we related them to contemporary examples of political rhetoric—for this purpose, we xeroxed politicians' speeches and mailings requesting financial support, newspaper editorials and the like. Many students found that they were the targets of rhetoric through their mailboxes nearly every day, and many also discovered that they already shared, with Plato, a healthy skepticism about rhetoric's uses. Such attitudes as the one quoted above also provided a context for our first discussions of the Rhetoric itself. Compare Socrates' sarcastic statement with Aristotle's straightfaced definition of rhetoric, for example, and it becomes clear that Socrates' exaggerated weaknesses are indeed inherent in even Aristotle's idealized version: "the faculty of discovering in the particular case what are the available means of persuasion."[4]

The opening pages of the Rhetoric go on to address many of the specific objections raised by Socrates, particularly questions of the possible misuse of rhetoric by the unscrupulous rhetor. Immediately, through the conjunction of these readings, students were introduced to controversy and disagreement about the very nature of

writing itself. Some issues are not resolved by Aristotle, and these remain problems in the kind of rhetoric we ask our students to analyze and to produce themselves. If our ends are noble, for example, is it ever ethical to distort the truth in order to persuade an audience to perform a good action? How far can we go in manipulating the emotions of our audience? How can we keep rhetoric from becoming a hollow, amoral exercise in technique? All in all, students were asked to consider the implications of being a writer, implications which extend far beyond the narrow confines of the classroom.

A fairly successful writing assignment grew out of these discussions; we had our students address one of the prickly questions above (or another like it) in a Platonic dialogue. A far less successful writing assignment, also from the beginning of the semester, involved asking our students to write their own definition of rhetoric. Most of them wrote a dull, safe, non-committal summary of all the information they'd been given so far; very few wrote, as they had in their Platonic dialogues, provocative, opinionated personal statements on the power, uses, and abuses of rhetoric. In these dialogues, students introduced elements from their own lives, personal situations involving their families and friends to illuminate their conception of rhetoric. They thought about and even analyzed their own and others' behavior in terms of both motivation and means. Most importantly, they found that they already used language rhetorically, for a purpose.

Our discussions of Aristotle went on to what we consider the most practically useful idea that Aristotle can give to freshman writers: the concept of the communication triangle, or the relationship between the speaker, his or her audience, and the subject they agree to share. Aristotle's three major kinds of appeals correspond to the three corners of the communications triangle: ethos, the use of the speaker's own personality and reputation as a persuasive device; pathos, the knowledge and use of the audience's emotional state; and logos, the logic of the argument proper. The important thing about the communication triangle is that it defines a set of dynamic relationships; each point of the triangle influences and even determines the rhetor's choices in the other three areas. Examples from everyday life prove that we adjust our personality and our logic to fit our audience. The Rhetoric can be seen, from one perspective, as a catalogue of our choices in the areas of ethos, pathos, and logos. Again, in their Platonic dialogues, students often analyzed their own real-life discourse in terms of Aristotle's appeals. Many were surprised and then pleased to find that they had used both pathetic and ethical appeals to get permission to stay out late on Friday nights when they were in high school; logic didn't seem to work on parents as well as emotions and ethics.

What Richard Young would call "current traditional" composition textbooks[5] all but ignore the communication triangle, giving students a fantastical definition of discourse and setting them impossible tasks. Ethos, if it appears at all, is usually reduced to "tone" or "style." There are usually three tones, "high," "low," and "middle," and students are usually told to aim, like Goldilocks, for the middle one. "Style" is usually broken into categories: "personal," "scientific," and so on. While some lip service is paid to the importance of choosing an "appropriate" style, there is no emphasis on the sometimes overwhelming power of a writer's personal presence on the page, or of the role it may play in convincing an audience to see things the writer's way.

Most texts treat audience in much the same way, generalizing about "informed" or "educated" or "interested" or even "general" audiences--making an abstraction of the audience. Pathos itself is dismissed as an unfair or unscrupulous method of

argumentation; its uses are often lumped together with "logical fallacies." In short, as Ohmann puts it, most textbook writers "see rational persuasion as almost the sole means by which people change people. Persuasion, in turn, is a largely formal matter of shoring up a proposition with the right kinds of support."[6] Such an attitude is only symptomatic of the mainstream composition textbooks' view of rhetoric in general: like medieval bestiaries, they describe an imaginary creature that never existed in the real world, and never will, try as we do to get our students to produce one.

The one point of the communications triangle that textbooks do treat--subject, logos--they treat in a way vastly distorted from Aristotle's original purpose. For the most part, his famous topoi (or patterns of logic) are taught as organizational schemes. This view of things presumes that students will have thoughts, on demand, which they can organize into a comparison/contrast pattern, or a cause/effect pattern, or whatever pattern we demand because it's the tenth week of the semester and that's what we teach the tenth week. Aristotle intended his topoi to be used as tools of discovery, as means of inventing arguments. The Rhetoric doesn't show us how to organize, as most modern textbooks do; it shows us how to think of ways to persuade an audience of our choice. Recent years have seen, along with a rekindling of interest in classical rhetoric, the appearance of composition texts that emphasize what they insist is Aristotelian "invention." However, most of them still dwell on inventing purely logical means of persuasion, ignoring, like most other texts, two-thirds of the communications triangle.

The upshot of all this should be clear. When we deny our students the elements which create writing outside the classroom--particularly a sense of specific ethos and audience--we also deny them the most basic quality of any good writing: purpose. The textbooks tell us simply that a studnet's purpose is "to persuade." This is something like sitting a novice down to a chessboard and telling him that his purpose is "to win." As any chess player will tell you, the way one wins--one's more specific purpose--depends on one's talent for certain strategies, on who one's opponent is, and so on. By "purpose" we also mean personal motivation to write; it can't be denied that the most persuasive pieces of writing are those in which the writer's personal convictions concerning the subject play a part in persuading the audience. As a way of giving our students' writing the one quality essential to good writing in the real world, we did our best ot create assignments that made use of the entire communication triangle--of all "the available means of persuasion in a particular case."

A few weeks into the semester, when we understood this more fully, we realized why our first writing assignment had succeeded so well and why the second had failed so miserably. When our students wrote a Platonic dialogue, they created for themselves a speaker, an audience, and a dramatic situation. They were nearly all imaginative and witty in their conception of the setting, of the personalities of their characters, and of the arguments the characters used on each other. Whether they personally cared about the point of rhetoric their characters argued, they knew instinctively how to inject the convention of personal conviction into their characters' voices. On the other hand, what turned out to be the worst piece of writing of the semester--the definition of rhetoric, based on the mode of definition rather than a real purpose that a writer could conceivably have--lacked any conviction on the part of the speaker, any conception of audience, any purpose; or rather, the speaker was "middle Tone," the audience was "General," and the purpose was "to persuade."

Another early assignment, therefore, given as the students' understanding of Aristotle deepened, was to invent an entire rhetorical situation and then write a piece of rhetoric appropriate to it. The shooting down of Korean Airlines flight 007 was

prominent in the news at the time, and so we had our students invent a speaker (a Soviet ambassador, a KAL spokesman, a U.S. Senator), an audience (the General Assembly of the United Nations, a group of victims' relatives, a Senate Foreign Relations committee meeting), and a setting (a press conference, a televised speech, a private letter). This "dramatic" approach should be familiar to readers of James Moffett's Teaching the Universe of Discourse, in which he advocates locating discourse "in the whole context of the communication frame wherein the student can see the operation of all relations."[7] Again, the results were for the most part quite good; students automatically (in the guise of their speakers) adjusted their arguments and appeals to the audiences they addressed. Instead of just collecting data from newspapers and magazines, students generated and organized arguments from the evidence. Instead of arguing merely to meet the assignment, they considered what was at stake for their invented persona. (It should be noted that three students chose to be themselves; only one of these students did feel enough personal interest in the subject to generate a lively, purposeful essay.)

While our students were reading Aristotle in fairly small, manageable pieces and writing the first few essays of the semester, they were also reading texts whose rhetoric we could analyze for Aristotelian elements. One of us used Machiavelli's The Prince to discuss enthymemes, examples, and other points of Aristotelian logic; Marx's Communist Manifesto lends itself well to discussion of emotional appeals, and students can also see ethos working much more obviously in Marx than in Machiavelli; but ethos is easiest to talk about in a highly personal piece of persuasion such as Virginia Woolf's A Room of One's Own or Three Guineas. Two texts that did not work too well were William James' Varieties of Religious Experience and J. Huizinga's The Waning of the Middle Ages. These expository works were too scholarly and dense for freshmen, but more to the point they were not as clearly rhetorical as Marx and Machiavelli. Joan Didion's Slouching Towards Bethlehem did provide the students a good view of ethical and pathetic appeals in a non-fiction memoir.

Using Aristotle as a text does perhaps dictate the use of political texts such as the Marx and Machiavelli. We don't know if this is a good or a bad thing. However, we do believe that choosing texts to illustrate rhetorical principles improves upon the smorgasbord approach of most freshman readers, in which essays are forced into categories based on modes of composition. Those essays were certainly not written to illustrate modes, and they should not be presented in that light.

Classroom discussions of such texts helped make the rather abstract Aristotle material more concrete for the students, and also gave rise to some other rather obvious writing assignments. Both our midterm and final exams required students to use specific Aristotelian concepts in analyzing short passages from the texts mentioned above or entire short essays such as Martin Luther King's "Letter from Birmingham Jail."[8] We phrased our questions very carefully in order to keep students from falling into old habits. When students are asked to write about non-fiction written by professionals, they are usually asked, "What is the writer saying?" Sometimes they are asked to argue: "Do you agree or disagree?" When students are asked to analyze the rhetoric of a piece of writing, the question is usually, "How does the writer make his point?" We modified this question somewhat; we asked, "In what way does the writer's entire rhetorical situation (induced from evidence in the text) actually help create what he or she says?" Again we were pleasantly surprised at our students' sophisticated grasp of the material and ability to express their understanding of it. This assignment also allowed students to feel comfortable with their task because they could focus on one kind of rhetorical appeal in a text rather than try to discuss everything (ideas, organization, arguments, style) at once.

A documented essay assignment also grew out of the idea of rhetorical analysis. This task was also very carefully described: students were asked to use one major feature of rhetoric as we had discussed it up to that time to at least partially account for the existence of a text. Thus one student discussed pathos in The Communist Manifesto by analyzing the first audience to which it was meant to appeal (a group of expatriate German shopkeepers living in England). Another student examined a feature of Virginia Woolf's ethos—an occasional tone of bitter sarcasm in passages about Victorian father figures—in the light of Woolf's relationship to her own father (certainly an aspect of her "personal motivation" in her political writing). A documented essay assignment which did not work was a lapse into current-traditional thinking. Students were asked to research and write about some aspect of the books read in the course (James, Huizinga, Didion). This weak, general assignment resulted in poor, unfocused essays. Students did not know what to look for in the texts; thus, they did not know what to pursue through research.

Our last assignments of the semester asked the students to produce a piece of rhetoric on a subject of their choosing. By that time, Aristotle had provided nearly all of them with a whole new way of seeing themselves as writers; other texts had shown them the elements of Aristotelian rhetoric in practice. We summarized what they probably already understood: that the chief virtue of a good topic was not "narrowness," but the depth of the writer's own personal interest in it; that no good writing is done in a vacuum, but is addressed to a specific audience for a specific reason; that a subject, in conjunction with the writer's interest and the audience's capacities, must seek its own form (mode, logic, argument) and not the other way around. We haven't discovered an easy way to make this assignment or to guide each student's work on it, since each student's subject, as well as his or her approach to it, must be tailor-made and thoughtfully altered to fit its own changing needs. This last assignment, then, produced essays on subjects ranging from astroturf to flat rate taxes to violence between the sexes; some students chose a formal, authoritative ethos and documented their sources, while others chose a chatty, humorous, Woolfian ethos. But the best essays all shared the same familiar characteristics: the writers had something they considered important to say, someone specific to say it to, and a sense of urgency that made their voices worth listening to.

A few writers are beginning to produce textbooks that explain writing to students in the ways we have discussed. In his foreword to Gene Krupa's Situational Writing, Richard Lloyd-Jones asserts, "Writing and speaking are connected intimately to the situations that evoke them."[9] Krupa himself goes on to say that, "Every writing situation is unique; subject, audience, purpose, and the way you present yourself are variables that recombine in different ways each time you write."[10] As it happens, Krupa's book is far from perfect—but that's another subject. It is at least a step in the right direction, and we hope to see more such texts appear as the revitalization of classical rhetoric continues, deepening our understanding of what Aristotle really meant. Our first task as teachers, of course, is to decide for ourselves "what Aristotle really meant"—or rather, how we can best define and then recreate for our students the conditions under which "real" writers write. This article describes our first step in this direction, and we hope that those in our profession who share our desire to train independent, innovative writers will join us in re-thinking our assumptions concerning the proper texts and assignments for the composition classroom.

NOTES

[1] Richard Ohmann, English in America (New York: Oxford University Press, 1976), p. 153.

[2] Richard Young, "Paradigms and Problems: Needed Research in Rhetorical Invention," in Research on Composing: Points of Departure, ed. Charles R. Cooper and Lee Odell (Urbana, ILL.: NCTE, 1978), p. 31.

[3] Plato, Phaedrus, trans. W. C. Helmbold and W. G. Rabinowitz (Indianapolis: Bobbs-Merrill, 1956), p. 65.

[4] Aristotle, The Rhetoric of Aristotle, trans. Lane Cooper (Englewood Cliffs, N. J.: Prentice-Hall, 1932), p. 7.

[5] Young, p. 30 ff.

[6] Ohmann, p. 155.

[7] James Moffett, Teaching the Universe of Discourse (New York: Houghton-Mifflin, 1968), p. 12.

[8] Other suitable texts that can be used for in-class essays or exams include The Declaration of Independence, Plato's Apology, Thoreau's "A Plea for Captain John Brown" and Civil Disobedience.

[9] Richard Lloyd-Jones, "Forward" to Situational Writing by Gene Krupa (Belmont, Ca.: Wadsworth Publishing, 1982), p. v.

[10] Gene Krupa, Situational Writing (Belmont, Ca.: Wadsworth Publishing, 1982), p. 4.

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"IT MUST BE GOOD": THE HIGH CRAFT OF THE LOWLY MAGAZINE ARTICLE

James Beck

Isn't the popular-magazine feature-article a shabby thing, the "slick," hyped-up product of money-grubbers: sub-literary, of no educational use?

Well, I do hear that stereotype a lot. But it's to our students' loss. Indeed, the good-quality popular magazine piece is a livewire, embodying some of the best prose today. Because if not, readers won't read it—indeed, editors won't buy it. This crafty cousin employs—because it must—a high expertise sometimes surpassing our own abstract, verbose academic articles. . . .

So let's invite good feature articles into the classroom. Omni-present but unappreciated, this secular genre can teach specific skills (I'll discuss six below). And it can foster a general approach: the writer as active author, with command, initiative, accountability—not a "passive pupil" at all.

Indeed, a good article plays the writing game, accepts a challenge. Students can see how a good article runs tight and taut, not wordy—yet reveals its subject generously; moves with an alive pace, momentum, flow; presents the persona of the writer in just the right stance (not too formal/informal, etc.); brings the ideas alive with vivid specifics; and above all, keeps a rich rapport with a reader-audience who is usually ignorant, always voluntary—no mean feat to retain them. The article must be this good, to clear the high net of the transom of the editor's office door. To have students read and analyze good articles, and then write their papers using the articles' suave skills, can add a dynamic, I've found.

How do I claim all this? A college freshman teacher for 20 years, in 1975 I tentatively drafted an article about my avocation—sailboat cruising. I soon became addicted, to the challenge of placing quality articles. I achieved many dozens of pieces (of varying types) in 15 recreational boating magazines nationwide. Isn't that wonderful? But the trail of my apprenticeship is littered with embarrassing rejections because I neglected the intended reader, digressed egotistically; or offered less than my solid, taut, and flowing best. (What, a writing teacher vague? Wordy? . . .) But as I hacked along, I also became ignited as a teacher of writing.

I don't compete with the Journalism department, and make students write feature articles as such. But I do import the gist—to assess and shape complex material for voluntary, lay-novice readers to whom the writer must "relate." Even as the freelancer must do in the magazine article, which must "work," the first time. (Some editors will rescue and repair a flawed but potentially worthy article, but no writer relies on this safety net.)

Here are six key ways in which the magazine article exceeds the usual "student theme," in possibilities, options, standards. Studying these ways, can explode certain

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student stereotypes about what writing is/isn't, also expand their limited views of options in writing:

(1) GOOD WRITING FINDS ITS OWN SUBJECT. The freelancer doesn't use lists given to him—but rather, observes his milieu, then connects material with a potential audience. ("Ah, vegetarianism and the typical college student? My grandparents' generation? . . . "Hm, the metric system—and, vacationers in Canada this summer?" . . . . "Yes, freelancing—and other English teachers? . . .") The writer keeps a seed-notebook or journal, marinating ideas, trying drafts in process. So can students.

GOOD WRITING CAN EMBODY PLURAL PURPOSES, FOR WRITING, PLURAL TYPES OF WRITING. Alas, students still think of types only as "EDNA"—Exposition, Description, Narration, Argument—plus certain modes (such as definition, compare-contrast, classification) which are not purposes but strategies. By contrast, the freelance world employs a dozen types still rare in writing textbooks, but quite workable in the classroom.

Knowing these purposes has helped students to find what they have to say on a topic (E.G., "well, I could write a Viewpoint-Opinion, but also an Insider How-To, on motorcycling"), then later to focus a developing draft (E.G., "well, my piece on the metric system seems to be becoming a Clarify & Update, not just an explaining or informing.")

Feature-Article on Issue, blending personal anecdotes with objective data and statistics ("vegetarianism on campuses today"). . . . Think-Piece, speculatively exploring the dimensions of an issue, good to promote exploration-and-discovery through writing (why do we sail really?). . . . Nostalgia-Reminiscence, aiding a tone through distance (beyond mere "My Summer Vacation"). . . . Profile/Interview of a person, for varied purposes. . . . Summary-Overview: "all about" x in brief brochure-format (vegetariansim, or trailerboating)—tight but complete: can be done—encyclopedias do it all the time—even though teachers still say: "limit your topic" . . . . Pro-Con: objectively evaluating all the arguments and evidence for and against something (marijuana; big boats vs. small ones), to help readers make decisions. . . . Instruction, How-To, including Insider Savvy, Do's and Don't's: dynamically distilling one's experience (how to pressure-cook legumes; how to cross open lake water safely). . . . "Service Piece," explicitly aids some specific audience's needs, desires, goals ("Vegetarianism and Travel"; How to Cruise Ontario's North Channel). . . . Critical Review (of book, media, product). . . . Verbal Videotape or Scene-Sketch (the harbor at dawn; the Wheatberry Restaurant). . . . Tone-Piece, also Light Humor/Satire ("sinking at the Boat Show"; "Uncle Fred and the bean soup"). "Insider-to-Outsider," including Clarify & Update the reader's incomplete or incorrect images of the subject (vegetarianism not just for anemic fanatics.) (Boating need not be expensive, dangerous, uncomfortable). . . . finally, varieties of argument and persuasion along a spectrum of specific types, from intense to gentler: Expose/Alarmer/Shocker (the food in the college grill is bad; we do need licensing of boat operators). . . . Soapbox/Soundoff (additives in meats today). . . . Plaintive Plea (parents, please have your kids obey water safety/eat better). . . . On the Contrary (I believe in simpler, not more complex, gear on boats). . . . Viewpoint/Opinion . . . Inspiration, perhaps to peer-insiders (let's keep on talking up vegetarianism). . . . Finally, Problem-Cause-Solution analysis, plus Report-Recommendation.

Thus the technicolor palette of purposes to enrich the traditionally drab Exposition & Argument only. The only pitfall: students fear that there is "one right" purpose. Assure them otherwise; the purposes are tools not rules. One article can

even interblend many purposes. (Writing on "Anchoring Out," for instance, I found I was informing, but also instructing how to, covertly arguing and persuading, and entertaining a bit too, I hope.)

(3) GOOD WRITING can be personal-and-formal, and objective and subjective, at once. Many students still speak in compartmented segregation: either the formal, faceless Junior Bureaucrat of the theme or research paper—or, the too-chatty yawp of the just-personal piece, the Jolly Journal. But students can see how many articles routinely interblend (self and statistics"—an informal authorial persona offering anecdotes and impressions, but also objective data, proff, authorities. To apply this dual-mode style, have students write a personal essay on an area of their own concern (shoe clerking? the handicapped on campus? foreigh students?) and then augment the paper with light library research (factual backdrop), plus even field research—interviews, surveys, participant observation. Sample models for this inhabit any good popular general- or special-interest magazine.

(4) GOOD WRITING IS RICH WITH SPECIFIC DETAILING. Student papers usually offer only a few grudging oases of "examples" in a desert of abstractions. Once again, the feature article shines. Specific details gain and retain reader interest, inform, persuade, re-create, and set the tone too. Hence, the deft article must employ them. A good piece will use detailing techniques from literature (imagery), science (statistics), and journalism (Who-When-Where and anecdotes). Since few language-arts textbooks mention all these, let a good article demonstrate the following:

Core-instance or case-study (alcoholism discussed via "Uncle Henry"). . . . Anecdote, the characteristic or illustrative instance ("the wedding reception was very alcoholic, because next morning, I found my eye glasses in the icebox and the cake in the medicine cabinet"). . . . Three W's or exactly who, when, where (Cousin Ron's bash on the Jefferson farm last Thanksgiving). . . . Zooming-in to revelatory micro-details (six bottlecaps in the suitcase). . . . Sense-imagery (as in describing a hangover). . . . Analogies ("colorless, clear, but potent, gin as the nitroglycerin of drinks"). . . . Statistics (we drank three eight-ounce Manhattans in six hours, and registered .18 in Blood Alcohol Content; drinking has increased 45% over last year). . . . And expert authority testimony, of course.

But especially that anecdote. Hard to find, easy to overlook, but invaluable, the just-right little story or incident cinches the article's point. Just how dumb was one typing class? ("The students inserted one piece of carbon paper, tried to make four copies, were surprised when three of the sheets came out blank.") Just how inept can some people be around cars? ("George tried to change the oil in his car; he mistakenly drained the gearbox oil thinking it was the engine oil, then added four more quarts to the still-full engine.") "A story beats a sermon (or textbook) every time."

(5) GOOD WRITING IS ALWAYS AUDIENCE-AWARE. This is paramount. Many student papers still write to no one at all, or to the "teacher as examiner," captive and patient. By contrast, magazine articles must gain-and-retain the reader, as general human being, also as member of specif target group (college student, Midwest pleasure boater, vegetarian, whoever.) Nor do many textbooks yet treat audience-analysis.

I give students a brief checklist for audience-analysis—often in worksheet form, which must be filled out as part of prewriting. My checklist asks these questions: What does the audience already know about your topic? Inaccurately "knows"--a misconception, stereotype, or just outdated image? Is the audience pro or con your

viewpoint—and if con, probably why (for you must admit, quality, refute their objection). What are their needs, interests, and motivations to which you can appeal (such as curiosity; pragmatic goals, problems; moral values)?

I also offer Beauty & Beast models: prior student papers, and published articles, some of which do relate to their reader (serve needs and interests, answer questions) and some which don't. Good subjects here include "the handicapped on our campus," "why we should give blood," administrators: more quiet study areas, please.," "diabetes in our family," and the like. Useful also is the "triad"—one subject, three diverse audiences, hence three different themes. (Brenda slanted differently her piece on "growing a vegetable garden," to: teenagers seeking money; housewives-and-mothers; and already-expert plant growers).

Freelancers must also "slant" toward the "formula" of the particular magazine. "Formula" involves everything—length of article, types, tones taken, and the rest. As I learned freelancing, I took too long to realize that if I wrote about, say, Ontario's North Channel waterway, it would have to be a different style for each boating magazine. Lakeland Boating needed a genially factual middle style. Sail wanted only suavely-textured cosmopolitan mood-pieces. Cruising World, a family magazine indeed, required folksy upbeat style with happy endings indeed. Yachting might accept a sober impersonal report, 1200 words maximum.

True, these subtleties of "slant" are irrelevant for most secondary and college-freshmen students. Still, "attending to the audience" offers immense pedagogical gain. Students report: "I can make more decisions on my own about how to write, when I have a definite reader in mind." Teachers report: "I can grade papers more objectively, I feel, since the criteria is not just my liking, but whether it is clear and useful to that particular audience." For awareness, have students select an appropriate topic, then study its varying treatments in different magazines. For instance, "graffiti" emerges differently in educational journals, feminist publications, slick intellectual magazines. (See two journalists'so-different reports of a short flight in the F-15 fighter-bomber. The Atlantic for November 1981 unfolds the flight in stately fashion. In Car & Driver for July 1982, the same topic becomes a madcap, wacky pinwheeling. . . .)

(6) GOOD WRITING IS JUST PLAIN BETTER WRITTEN in terms of style—flow and conciseness. The good article must never limp or meander, must flow perfectly into the reader's mind with no stumbling—and no oversimplifying of subject, either. Students usually evaluate writing on a "correctness" basis (Is It Right?). Good articles show another criterion, that of "effectiveness" (Does It Work?). From carefully-crafted lead paragraphs which must gain-and-retain the reader to a neat ending, lean dexterity is the prize.

And expecially writers trim wordiness. Teachers still too often externally impose, and preset, the paper's length: "write at least 500 words." An actual article's size is often situationally-derived, and flexible. My own class rule has now become: (1) Write enough so that your self is truly in the topic, the subject is explored carefully enough, and the readers questions are fully answered." A judgment-call, true. Then, (2) "Cut down the wordiness—and digressions and over-explanation—until you can't trim out one more word." Again, decision-making. True, a little "wordiness" is desirable in the drafts of students who are just now unblocking writer's block, learning fluency on the page. Premature "trimming down" of their experimental drafts could backfire, increase writing anxiety. But in the real world, less is more: not "at least 500 words," but "trim that memo to one page." Trimming verbal flab to a tight

leanness can be a game—enjoyable, if requiring self-discipline. Many academic manuscripts I see, exhibit windy preambles, overexplanation, leisurely-paced deadwood. I once sweated two hours over a piece of my own on "Gear-Safety," plucking out the pretty-but-irrelevant phrases—then watched half of them creep in again. . . .

Then, after these half-dozen specific tactics, the freelance-article gambit can teach a new writer's role. Here we shift the locus or center of energy and responsibility from outside the student-writer, in teacher or textbook, to inside the writer. The traditional "Passive Pupil" is told what to say, how to say it. Real-world writers are somewhat guided by the boss' or dissertation director's instructions, etc.). But the freelancer is more totally on one's own. If one's own "radar" is not operating (to tell oneself say, "this is the wrong subject or approach for that magazine" or "now my draft is getting topheavy or detailing—or, jumbled in structural flow—or, too fervent in tone")—then nobody else will tell him, and the whole article may crash-and-burn, never land smoothly on the editor's desk after all. Autonomy involves awareness of stylistic options to select and decisions to be made while writing, then "quality control" before sending the manuscript out. True, beginning writers need guidance. Still, the essence of writing is the solitary writer facing the page—and accounting for it all. So, beginning writers need gradual strengthening of their own wings too.

Thus is a good feature-article an overlooked genre, dynamic and solid after all, a way to teach students writing, and reading. True, it's not flawless. Some articles are slickly slanted to evoke stock responses from the readership. Further, to ask young writers prematurely to focus on "serving the reader," could badly inhibit; the best "audience" for beginning writers—and at the beginning of any writer's manuscript—is, indeed, the writer's own self. (The only bad side effect of my extensive freelancing is inhibition. I now feel over-trained to deal with my subject from the start in terms of some specific audience or other—not first in its own terms, to discover before I deliver.)

And yet, the general gist of freelancing has vitalized my writing classroom. "Can you make this work, bring it off for that reader-out-there, via what writing tactics?"

Application. Here are ways I now actually employ the above principles in class:

(1) The teacher reads in some of the good books about freelance article-writing (see Bibliography). (Optional: teacher actually tries to write an article on one's own, even if not for the limelight just yet.) Then scan the library for magazine articles appropriate to your students' levels.

(2) Have students write a draft of an essay on a subject important to them (family relations; career-choice; a skill), then locate in the library, good feature-articles on that subject, and analyze and report how the article probably excelled their own draft. (The students can inductively, to derive the principles of "good article writing," or deductively, to seek examples of the above half-dozen traits of good articles.)

(3) As for the library research paper, have students write it, then recast an aspect of it into a feature-article for a particular purpose, reader-audience, and outlet. Subjects here include the metric system, vegetarianism, even a literary work or figure.

(I've also had students do a personal essay, then turn that core or backbone into a feature-article by adding light library, and field, research—a nice way to satisfy the "research" requirement in some courses.)

(4) Have students report on "slant" (readership-focussing) by analyzing varied articles on the same subject in varied periodicals: scientific, highbrow, general-interest, special-group, sensationalistic.

(5) Have students write articles and publish a magazine. Permit to each student, half of a side of a page, typed single-spaced: or, four students to one piece of paper. Have them revise and polish their diverse writings—humor, instruction, book or media review, concept-from-a-course popularized, scene-depiction, argument-persuasion, Letter To X, and so forth. After rigorous peer-group editing, print it up via thermofax, and "assemble & appreciate."

Do do this last suggestion. As to the thorny matter of "publication," we—teachers and students—are luckier by far than the poor ragged freelancer. In our Class Magazines, we can reap almost all of the benefits and pleasures of "writing as freelance gambit"—challenge, satisfaction, fame—everything but the always-modest check—and sidestep the many hassles and heartaches. Every day, editors reject fine manuscripts "unfairly," as it were. The editor already has a similar piece scheduled. Or the particular editor reading your piece "just didn't like it." Or the magazine's inventory of unprinted articles is currently overstocked. Or the piece is "not quite right" for the particular magazine—too long or short, too personal or formal, etc.—but can't easily be changed, and won't fit any other magazine you know of. Or you write the piece "on speculation" (for the editors' approval, not on their firm assignment), and then the editors decide it "didn't quite work out," or there's been a "change in editorial focus" in the meantime. Or the editors retain a timely piece for months, then return it after its bloom has withered.

On my scribal odyssey, I have experienced "all of the above." Our writing classes and mimeographed anthologies can avoid all these boulders. And one realizes why the beleaguered freelancer does continue to write. It's for the dynamic challenge—to step out onto a solo tightrope and grab for the real challenge of surrounding elusive subject, subordinating self-expressiveness to serving subject and reader, honing the style as lucid as I can, and missing no chance to make each new piece my best yet, so that when I see it in print, I can say, not "Good grief." but rather, "Well, I cinched a complexity there, I guess," writing well, playing the writer's game the best I can, simply because I have to. . . .

Why not invite our students to the same dynamic, engaging contest?

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The NCTE Committee to Evaluate Curriculum Guidelines and Competency Requirements evaluates curriculum materials as a service to schools, identifies outstanding curriculum materials for display at the NCTE annual convention, and creates a booklet containing annotated lists of outstanding curriculum materials chosen during the past three years. In addition, many of the recommended curriculum guides are entered into the ERIC database by the ERIC Clearinghouse on Reading and Communication Skills, which is located at NCTE headquarters.

School districts wishing to have curriculum guides evaluated should mail two copies of their guides to the NCTE Committee to Evaluate Curriculum Guides and Competency Requirements, attention: Jane McClellan, 1111 Kenyon Rd., Urbana, IL 61801

In addition, the committee would appreciate two statements: one that indicates whether the guide should be considered for inclusion in the next publication of RECOMMENDED ENGLISH LANGUAGE ARTS CURRICULUM GUIDES, K-12, and a second that describes the development of the guide, the nature of the population and community, and the guide's relationship to other curriculum materials in use.

When a school district sends a curriculum guide for review, a member of the committee examines the materials carefully, reports in written form according to established criteria, and records comments on a cassette tape that is sent to the participating district.

ROCKY MOUNTAIN WRITING CENTER ASSOCIATON: CALL FOR PAPERS

Montana State University, nestled in the lovely Gallatin Valley, will host the second annual Rocky Mountain Writing Center Conference on June 16, 1984. Possible topic areas include computers in the writing center, writing across the curriculum, composition research, tutor training, tutor/student interaction, writing center activity in the public schools and the community. One page proposals or completed papers are welcome, preferably by April 1, 1984.

The keynote speaker will be Frank O'Hare of Ohio State University, author of SENTENCE COMBINING: IMPROVING STUDENT WRITING WITHOUT FORMAL GRAMMAR INSTRUCTION and THE WRITER'S WORK: A GUIDE TO EFFECTIVE COMPOSITION. Professor O'Hare directs the writing program at Ohio State, one of the largest and most comprehensive in the nation.

Send proposals and requests for more information to

msu

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WATERGATE CONFESSIONALS: HISTORY AS LITERATURE AND VICE VERSA

Margaret B. Fleming

Some of the non-fiction I've enjoyed most in recent years has been the wealth of accounts, interpretations, and analyses of the Watergate affair. Although I'm not normally a close follower of politics, for some reason Watergate hooked me, and I read everything I could find on the subject. Probably one reason for my fascination was that shared by most Americans—simple curiousity. The Watergate affair was so unique and so newsworthy that it burned itself into our national consciousness as a single event rather than a series of interrelated incidents. Another reason was that Watergate's dramatic quality made it tempting to see the event in terms of literary precedents and patterns. As a student of Shakespeare, I could not help seeing the rise and fall of Richard Nixon as similar to that of those earlier Richards, the Second and the Third, or to that of Macbeth or Coriolanus. As a reader of detective fiction, I was intrigued by this real-life mystery and its self-appointed detectives of the media, led by Woodward and Bernstein.

It seems to me that Watergate literature would be ideal to study in an English class or a history class or a team-taught course because, although their methods of approach are different, English and history teachers share many of the same concerns. History uses texts to establish the truth of what happened, comparing accounts, checking evidence, and judging the credibility of sources. Literature focuses on texts themselves, their structure, style, characterization, and tone. The two disciplines come together on rhetorical ground, since the persona, or voice, of the narrator in literature determines the reader's emotional and aesthetic response; whereas in history the way the narrator comes across helps determine credibility and hence validity as evidence. And all the elements that students of literature are taught to look for—structure (what's included or omitted, arrangement, emphasis), style, character description, setting, and voice—are part of the way that the narrator comes across to the reader.

So history can serve literature by providing material, and literature can serve history by providing ways to analyze that material. Both have truth as their ultimate goal, whether it be the truth of psychological verisimilitude or that of historical accuracy.

I've chosen four books written by principals in the Watergate affair that I call Watergate Confessionals to illustrate the joint approach I've proposed. It could be used equally well, however, with almost any non-fiction narratives: feature articles, travel literature, biography, first-hand accounts of events, and so on.

The books are AN AMERICAN LIFE: ONE MAN'S ROAD TO WATERGATE by Jeb Stuart Magruder (NY: Atheneum, 1974), BLIND AMBITION by John Dean (NY: Pocketbooks, 1976), BORN AGAIN by Charles Colson (NY: Bantam Books, 1976), and

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THE ENDS OF POWER by H. R. Haldeman (NY: Dell, 1978). Subsequent quotations attributed to these authors refer to their respective books.

Magruder worked in public relations in the White House during Nixon's first administration, (1969-1973); then he became John Mitchell's assistant at the Committee to Re-elect the President (CRP or CREEP). John Dean was counsel to the President during Nixon's first administration and part of his second. During the same period Charles (Chuck) Colson was Special Counsel to the President officially, but unofficially he was known as Nixon's "hatchet man." Haldeman was Nixon's campaign manager for his first election; he then became chief-of-staff at the White House. Each man thus had a different perspective on the events and personalities of Watergate.

For the benefit of the non-Watergate Freak, Table 1 is included. It shows not only the dates of the major events but also how the four authors differ in their coverage of them.

Following are nine basic questions that can be asked about any work when looking at it rhetorically. I've supplied answers from the four confessionals. The questions are phrased in non-technical language that students can understand. They can be asked in almost any order. Often one will lead to another, and usually each will generate other related questions.

1. WHAT PERIOD OF TIME DOES THE WORK COVER?

Magruder tells his entire life story from before his birth through the events of Watergate, up to and including his testimony before the Ervin Committee.

Dean starts with his going to work at the White House in 1969 and ends with his release from prison after serving his sentence.

Colson covers his time in the White House—with flashbacks to his youth and earlier experiences—his trial, his life in prison, and his release.

Haldeman's account is less a chronological narrative than a series of vignettes and explanations, but it includes events and personalities from his period as Nixon's chief-of-staff.

2. HOW DOES THE WORK BEGIN? WHAT IS THE EFFECT CREATED?

Magruder begins with his first interview with Nixon, after which he is offered a public relations job. Then, as if to answer the reader's unspoken question, "How did you come so far?" he goes back and traces his progress. The effect is to show him as a kind of Horatio Alger, a boy from an ordinary middle-class family who makes it to the top levels of government. Although this American hero pulls himself up by the proverbial bootstraps, he sometimes gets his hands dirty in the process.

Dean begins similarly, detailing his first interview with Haldeman, who offers him the job as Counsel to the President. Unlike Magruder, Dean does not use flashbacks. Instead he concentrates on his day-to-day work at the White House as he builds his "practice" and gains the trust of Nixon and Haldeman. The effect is to show how all the details lead inexorably to the Watergate scandal.

Colson's book begins much later, just after Nixon's re-election in 1972. His opening chapter successfully establishes the paradoxical nature of that triumph,

TABLE 1
A WATERGATE CHRONOLOGY

Date	National Events	Watergate-related Events	Authors' Coverage M	D	C	H
1-20-69	Nixon inaugurated; Mitchell Attorney-General	Haldeman chief-of-staff at White House				H
Fall 69		Magruder joins WH staff	M			
Fall 69		Colson joins WH staff			C	
Spring 70	"Incursion" of Cambodia				C	
5-04-70	4 Kent State students killed				C	
7-27-70		Dean joins WH staff		D		H
2 - 71		Taping system installed at WH				H
Spring 71		Magruder leaves WH to work at CRP (Comm. to Re-elect Pres.)	M			H
6-13-71	NY Times publishes Pentagon Papers, released by Ellsberg	"Plumbers" unit started at WH			C	H
7-06-71		Hunt hired as member of Colson's staff			C	
7-19-71		Liddy hired for staff of Domestic Council by Ehrlichman			C	
9-3/4-71	Break-in at office of Ellsberg's psychiatrist by Hunt, Liddy, Barker, DeDiego & Martinez				C	
10-1-71		McCord begins working at CRP				
12-1-71		Liddy transferred to staff of CRP	M			
1-27-72		Liddy's $1,000,000 plan revealed to Mitchell, Magruder, & Dean	M	D		H
3-1-72	Kleindienst Attorney-General	Mitchell Director of CRP	M			
6-17-72	Break-in at Democratic Nat'l Comm. HQ in Watergate Office Bldg. by McCord, Barker, Gonzalez, Martinez, & Sturgis		M	D	C	H
6-23-72		Nixon's conversation about using CIA to stop FBI investigation of Watergate--"the Smoking Gun"				H
8-16-72		Magruder, coached by Dean, perjures himself before grand jury	M			
9-15-72	Grand jury indicts McCord, Barker, Gonzalez, Martinez, & Sturgis (the Watergate 5)		M	D		
11-15-72	Nixon re-elected by a large margin	Nixon demands resignations from his entire staff			C	
1-08-73	Watergate trial opens, Judge Sirica presiding		M	D		
1-20-73	Nixon inaugurated for 2nd term				C	
1-26-72	Peace in Viet Nam				C	H
2-07-73	Senator Ervin agrees to head a Senate investigation of Watergate			D		
3-10-73		Colson leaves WH			C	
3-21-73		Dean tells Nixon of "cancer on the presidency"; Nixon says they could get $1,000,000 hush money		D		H
3-23-73	McCord testifies "higher-ups" involved in Watergate		M	D		
3-24-73		Dean decides to tell the truth		D		

3-26-73	McCord implicates Dean and Magruder	M	D	H
4-12-73	Magruder confesses to perjury	M	D	
4-17-73	Nixon says on TV that he has ordered an intensive investigation of Watergate			H
4-30-73	Nixon accepts resignations of Haldeman, Ehrlichman, Dean, and Kleindienst Richardson becomes Attorney-General; Haig becomes new WH chief-of-staff		D	H
5-18-73	Archibald Cox named Special Watergate Prosecutor			H
6-14-73	Magruder testifies before Ervin Committee	M		
6-25-73	Dean testifies before Ervin Committee; tells everything he knows about Watergate		D	
7-16-73	Butterfield testifies before Ervin Committee; reveals existence of WH taping system		D	C H
8-15-73	On TV Nixon denies his guilt, defends his refusal to release tapes			
10-19-73	Dean pleads guilty		D	
10-20-73	"Saturday Night Massacre": Nixon fires Cox; Richardson & Ruckelshaus resign in protest		D	H
11-01-73	Jaworski appointed Special Prosecutor to replace Cox		D	
3-09-74	7 indicted in Watergate cover-up: Haldeman, Ehrlichman, Colson, Mitchell, Strachan, Parkinson, & Mardian			C
4-29-74	Nixon releases edited transcripts of tapes (expletives deleted)			C
6-03-74	Colson pleads guilty			C
7-08-74	Supreme Court orders Nixon to surrender tapes; Colson enters prison			C C
8-06-74	"Smoking gun" tape revealed			
8-08-74	Nixon resigns; Ford becomes president		D	C H
9-03-74	Dean enters prison		D	C
9-08-74	Ford pardons Nixon		D	C H
10-16-74	Trial of Haldeman, Ehrlichman, Mitchell, Mardian, and Parkinson; Mardian & Parkinson acquitted		D	
1-08-75	Dean released from prison		D	C
1-30-75	Colson released from prison			C

showing Nixon's lack of grace and generosity at the time he should have been happiest. The effect is to underline the spiritual malaise felt by Colson himself, which leads to his eventual religious conversion.

Haldeman begins with the Watergate break-in itself, contrasting it with the relaxed setting of Key Biscayne, where he is enjoying a vacation when he hears the news. This is a dramatic beginning, and a logical one, for the break-in and its ramifications constitute the central puzzle for which Haldeman's book is an explanation.

3. WHAT REASONS DOES THE AUTHOR GIVE FOR WRITING THE BOOK?

Magruder says he wishes to advise prospective government employees:

> I hope that young people who are in politics or who may enter politics, may view this book as a cautionary tale. . . . I would tell them . . . to play the game hard but clean, and to bring to public life the same high standards that they would apply to private life. I didn't do that, and I feel that I owe an apology to the American people for having abused the position of public trust that I was given (350).

Colson feels that he was divinely inspired to write his story:

> As I kept probing for the deeper meaning of what had happened to me and to so many others, I began writing pages of copy evaluating the men and events, forming conclusions, groping for corrective ideas. . . . In my own inadequacy I sought God's help. First of all, was I supposed to write a book? . . . Yes, I was. . . . I felt God's hand on my shoulder. . . . As I wrote, it became clear to me that Watergate could work a healthy cleansing in a nation if it is understood for what it truly is (2-3).

Haldeman says he would rather have written a book detailing the many successes and important contributions to history that he feels truly reflect the Nixon presidency, but he feels a moral obligation to set forth the "true" account of the Watergate affair in order that the public may truly understand it—why it happened—and thus have a chance to put it into perspective:

> Watergate is not the story of the Nixon Presidency—even in the so-called Watergate period. I wish there were space to give at least a listing of all the other meetings, conversations, problems, trips, decisions, disasters, and triumphs that took place during this period. . . . I hope this study of Watergate and its insights into what lay behind it will enable you better to understand how it could have happened, and perhaps to forgive those of us who made some terrible mistakes (16-18).

Unlike the others, Dean's account of Watergate does not open or close with an explanation of why his story must be told. Perhaps he believes that his title, BLIND AMBITION, says it all.

4. WHAT KIND OF PERSON IS THE NARRATOR? WHAT DETAILS CONTRIBUTE TO THIS IMPRESSION?

Magruder, as his title, AN AMERICAN LIFE, suggests, portrays himself as a representative all-American boy. His childhood and adolescence are typical: he gives examples of boyish pranks and encounters with youthful love. He describes himself as a person who is easy to get along with and accustomed to being liked, characteristics that lead him into politics. The book's subtitle, ONE MAN'S ROAD TO WATERGATE, implies that its emphasis will be on the factors that lead Magruder to his shameful involvement. He doesn't spare himself in providing details of the moral climate of his adult life: the assembly line where he learns how to screw in only 3 of 4 required bolts, his frequent "borrowing" of his employer's car for dates, his dismissal from officer's training for breaking the rules. If Magruder is truly representative of his generation, as he claims to be, there must be many other Americans like him who believe that it's all right to cheat a little to get ahead.

Colson considers his upbringing atypical, but similar to that of Richard Nixon. Both endure poverty in childhood and later suffer rejection; both fight to achieve success and friendship; and both develop the belief that "being tough enough to get the

other guy before he [gets] you" is the only way to get ahead. Because Colson is from Boston but not from the top level of society, he always feels he has to prove himself, to be "good enough." He tells of his great delight in turning down a Harvard scholarship he has worked hard to qualify for, of his pride in finding, while in the Marines, that he can force himself to seemingly impossible achievements. During a Massachusetts gubernatorial race near the beginning of his political career, he receives quite an education in "dirty tricks." While Colson does not go into detail about any of these tricks, we can infer that he achieves mastery in this area, a mastery that he is later to put into practice in the White House. He says of himself,

> . . . if I was as valuable to the President as he said I was, it was because I was willing at times to blink at certain ethical standards, to be ruthless in getting things done (58).

Haldeman tells us little about his early life, except to confess being uninterested in politics during college. He does admit managing a campaign for a fellow student, but he says it was the management aspect of it, not the political, that interested him. This interest in management leads him into advertising and later into political campaign work. Haldeman's image as a rigid Puritan he defends by explaining that he gave up smoking and drinking for religious reasons, and 'as for pursuit of women other than my wife, I gladly plead guilty to being square in that regard" (88). Haldeman probably best exemplifies Magruder's comment about the high private standards but deficient public public morality of the Watergate principals.

Dean gives even fewer details of his life than Haldeman does, telling us only that he worked for John Mitchell at the Justice Department before coming to the White House. In the course of his narrative, however, he does reveal a good deal of his character:

> My adult life had been calculated blindly and shrewdly . . . (120).

> At last Haldeman asked me if I really wanted the job. Following my inner game plan I said I was not yet absolutely sure, I would like to think it over, at least tonight. . . . I thought my hesitation was having the proper effect on him—he would not take me for granted (7).

Much later, when Dean is serving his prison sentence, a fellow inmate asks him how he got the job as Counsel to the President so young—did he have a father with influence? Dean replies, "No, Vinny, I just kissed a lot of ass, Vinny. A lot of it" (398). Dean used his title, BLIND AMBITION, as a key to the persona he presents—shrewd, calculating, manipulative, but ironically not morally blind at all. Tension builds between his ambition and his integrity until finally his integrity—or his instinct for self-preservation—wins out.

Readers will react differently to these personas, depending on their own background experiences and predilections. For example, anyone looking for details of Chuck Colson's dirty tricks as the President's "hatchet man" will be disappointed and apt to find Colson disingenuous. Or if Dean manages to convince someone that he is indeed totally self-serving, then that person may well see his decision to tell the truth as just another piece of opportunism. A non-drinker may sympathize with Haldeman; a born-again Christian may prefer Magruder or Colson. Comparing the credibility of these authors should lead to some challenging discussions.

5. WHAT OTHER PERSONS ARE INVOLVED, AND HOW ARE THEY PORTRAYED?

Perhaps it is inevitable that the events of Watergate lead to feelings of betrayal by each of the actors involved. Certainly each of our four authors expresses a great deal of bitterness toward one or more of the others. Colson scathingly attacks Dean and Ehrlichman. Dean accuses Haldeman and the President of purposely setting him up as a scapegoat. Haldeman puts forth a theory that Colson is the true mastermind of Watergate. Magruder is angry at all of the above.

The following brief selection of quotations indicates how each of these men is viewed by the others and how each views the President:

> Dean is described by Magruder as one who was "capable and could be engaging, but who was obviously always studying all the angles and trying to manipulate events to his own advantage" (100). Colson says, "Dean's drumbeat was precise, almost mechanically so" (112). Haldeman sees him as "young, bright, eager" (55), "unquestionably intelligent, unfailingly courteous" (56).
>
> Magruder is seen by Colson as "young, ambitious" (69). Haldeman says he is "eager but unreliable" (31), "smooth-talking but weak" (33). Dean calls him "ostentatiously juvenile" (100).
>
> Colson is described by Haldeman as "boastful, abrasive, overbearing" (93), a person who "encouraged the dark impulses in Nixon's mind" (92). Dean says Colson is "about as subtle in pursuing intelligence as a pig hunting truffles" (84). Magruder calls him "an evil genius" with "an instinct for the jungular" (94). He charges that Colson created the climate responsible for Watergate.
>
> Haldeman is portrayed by Dean as very much Richard Nixon's man in charge. Dean likes Haldeman and gets along well with him, yet he sees him as condescending toward his aides, "bitch[ing] at them when they didn't have ready answers" (8). Magruder sees Haldeman as a "tough, efficient manager" (8); he also notes Haldeman's "brutal chewing out" of an aide (7). Colson describes him as "grim-lipped," with "eyes blue and steely cold" (9). Angry, surly, and snarling, he snaps and glare(s) sternly.
>
> And the President? Richard Nixon is described by Haldeman as "a complex combination of lights and darks" (96). He says that Nixon "had to be protected from himself" (91). Dean points out the President's concern for others: "he couldn't relax when visitors were uneasy" (11). Colson mentions Nixon's deep sense of pride in his office (16), his respect for the flag (41). "I had seen the President show rare courage" (9), he says, yet he also comments "Noble in defeat, he was now without grace in victory" (9). Magruder says that Nixon "was not a lovable man. No public relations program was going to make him so" (3).

There is room here for much speculation about these personalities and comparison of each person as he presents himself with the way he is seen by others. Which is the real Magruder, Dean, Colson, Haldeman, Nixon?

6. WHAT IS THE STRUCTURE OF THE NARRATIVE? HOW HAS THE AUTHOR CHOSEN AND EMPHASIZED EVENTS TO CREATE THIS STRUCTURE?

In its form Magruder's narrative is an autobiography. After beginning with a recent key incident, he goes back and recounts the events of his life from the beginning in chronological order. Haldeman's account is more like a journal, interspersing narrative with opinions, memos, character sketches, and explanations. Colson's work is a religious testimonial. Following the pattern for this type of writing, he first describes his sinful state (but without giving details of specific sins related to Watergate) and his spiritual malaise; then he develops the struggle between his resistance and the power of Christianity. Finally he surrenders to being born again. He provides many details of the spiritual strength that enables him, after his conversion, to bear up under his trial and imprisonment and that gives him the desire and the power to help others. Dean's book is dramatic in its structure. It opens with his being offered a position in the White House. Conflict comes when he is asked to solve problems illegimately. Mounting problems and the tangled web of deceit cause rising action as the "cancer on the presidency' grows. The climax occurs when Dean decides to testify before the Ervin Committee. His imprisonment and eventual release comprise the denouement.

Each author has chosen and emphasized those events that suit his purpose. To stress the drama of Watergate, Dean presents no details of his early life; he simply plunges "in medias res." Because Colson is emphasizing his religious experiences, he omits many political details that Magruder includes and Haldeman explains.

7. WHAT IS THE STYLE OF THE WRITING?

Magruder's style is clear and fluent but unmarked by extensive use of figures of speech or striking phrases. It is readable but unremarkable.

Haldeman's style is somewhat disconnected. Since he has written the book "with Joseph DiMona," it seems obvious that he is the least able writer of the four. And indeed his writing reads like that of one ill at ease with the literary medium. But the abrupt, choppy character of his writing is reminiscent of the memos he is used to writing and helps portray Haldeman as a brusque, sometimes even brutal, manager of men and events.

Colson's writing is sometimes spirited, but much of it is formulaic. The descriptions of his pre-conversion spiritual state follow a well-known pattern, and the conversion itself is entirely predictable. In the latter part of the book, while describing his prison experiences, Colson seems to be genuinely engaged; as a result his language is more original and the effect on the reader more moving.

Dean is the best writer of the four. He relies heavily on metaphor, not just for illustration, but for essential structure. Such chapter titles as "Reaching for the Top, Touching Bottom," "Firefighting," and "The Tickler" exemplify his technique. His writing is also full of allusions. BLIND AMBITION itself, for example, recalls Milton's "blind mouths." Dean uses other figures of speech with ease and confidence; his narrative is fluent and graceful.

8. HOW IS THE SETTING OF THE WORK PORTRAYED? HOW IMPORTANT IS IT TO THE ACTION?

Despite their differences in structure, style, and perception of events, the four narratives depict essentially the same setting. Reading them, one is struck (or at least

I am) with how much a man's world the Nixon White House was. Colson describes its quality most clearly:

> Hubris became the mark of the Nixon man because Hubris was the quality Nixon admired most. Small wonder that ambitious young men like Magruder and Haldeman's other eager, unquestioning young lieutenants sought through tough talk and derring-do to prove their political virility to Nixon and those of us around him (76).

But if the typical man's role is action and derring-do, the typical woman's role of moral guardian seems to have been submerged. The wives of all these men are kept ignorant of the details of their husband's jobs and largely unaware of the moral quagmires into which they have fallen. When Maureen Dean tells John he souldn't write the phony "Dean Report" because it would be a lie, Dean comments,

> She was right, but her innocence annoyed me. She seemed so far removed from all the shadings of lies that make up political life. How could she possibly understand the pressure to do something when the President wants it, regardless of whether you think it's dumb or wrong (216)?

Colson explains that in the Nixon White House,

> machismo and toughness were equated with trust and loyalty; these were keys to the cherished kingdom guaranteeing continued closeness to the throne (76). Magruder reports the belief of his wife Gail that "almost all the men at the top of the Nixon administration . . . were driven by ambition to a point of all but inexcusable neglect of their wives and children" (179). And indeed it seems so.

In her book, MO: A WOMAN'S VIEW OF WATERGATE, Maureen Dean suggests that if the men had confided more in their wives, the women's counsel would have provided them with a more balanced perspective and perhaps have prevented the worst excesses. Perhaps.

9. WHAT MORAL AND AESTHETIC JUDGMENTS CAN BE MADE ABOUT THE WORK?

These four writers, as they reveal themselves, present a composite picture of "the President's men." All are ambitious, hard-working, calculating, and concerned with getting the job done—even at the cost of cutting corners or hurting others. All consider themselves patriotic citizens, dedicated public servants, and moral men; yet all are drawn, almost unwittingly, into hypocrisy and even crime. Like Aristotle's tragic hero, all are basically good men but tragically flawed. Haldeman calls it blindness, Colson calls it pride, Dean and Magruder call it ambition, but the flaw in all of them is essentially the same. And all of them, like tragic heroes, drag down others along with them—their wives, their children, their close associates.

Recognition and reversal, however, are also characteristics of tragedy; each of the men does come to a realization of his guilt and makes an explicit apology. Haldeman, in spite of being the most defensive about Watergate, is perhaps the most directly apologetic:

> I was blinded to the realization that, in the cover-up—or containment as I considered it—crimes were being committed. What I thought then was a natural effort to avoid any unnecessary political damage from Watergate I

> can now see was an illegal process of obstruction of justice. . . . My part in the early stages of this program . . . was wrong. . . . And my part in the later stages . . . was also wrong. I am deeply sorry for every act of mine that furthered this effort (408).

Dean apologizes with a powerful metaphor:

> Slowly, steadily I would climb toward the moral abyss of the President's inner circle, until I finally fell into it, thinking I had made it to the top just as I began to realize I had actually touched bottom (21).

Colson believes that his attitude was his deadliest sin:

> Now . . . my self-centered past was washing over me in waves. It was painful. Agony. Desperately I tried to defend myself. What about my sacrifices for government service, the giving up of a big income, putting my stocks into a blind trust? The truth, I saw in an instant, was that I'd wanted the position in the White House more than I'd wanted money. There was no sacrifice. And the more I had talked about my own sacrifices, the more I was really trying to build myself up in the eyes of others. I would eagerly have given up everything I'd ever earned to prove myself at the mountaintop of government. It was pride—Lewis' "great sin," that had propelled me through life (125).

Magruder assesses the actual damage resulting from his wrong-doing:

> I have described many things I did that I am now deeply ashamed of. I've tried to relate them candidly, and I've not attempted as I detailed each wrongdoing to express to the reader my retrospective shame and sorrow. I've damaged my own life, I've hurt those I love most, and I've helped deal a terrible blow to the political cause I believe in" (349-350).

If confession is good for the soul, then each man has purged himself to some extent by making this public confession. And yet an apology, in its root meaning, is also a defense, a justification. It is human nature, after all, for anyone to want to show his best side, to present—along with his confession—an explanation of how it happened. The tradition of the confessional, whether private, as in the Catholic rite, or public, as in some Protestant sects, requires the sinner to recite his transgressions in detail. And though the ultimate purpose is to demonstrate the contrition prerequisite for forgiveness, one can't help suspecting that sinners may derive a certain vicarious enjoyment from the reliving of these experiences and a kind of aesthetic pleasure in recreating them for an audience.

Whatever moral judgments readers may make about these men and these events, they are unlikely to be harsher than the judgments made by the principal actors about themselves. Perhaps the ultimate challenge these works pose to us can be stated as follows:

"Do you understand now how it could happen? Do you realize that we are after all, much like you? Do you see how we were seduced by the trappings of power, the pressures of decision-making, the chance to realize the American dream of making it to the top? Are you quite sure that, given the same circumstances, you wouldn't have succumbed to the same temptations?"

These, of course, are questions readers must answer for themselves.

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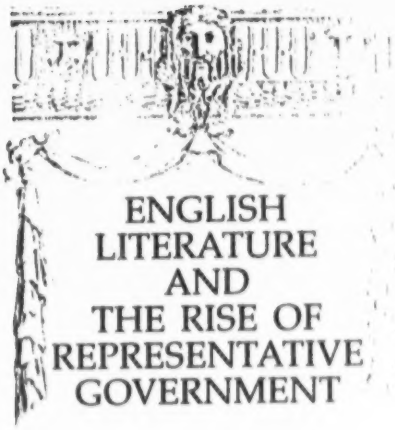

ENGLISH LITERATURE AND THE RISE OF REPRESENTATIVE GOVERNMENT

to be held in Flagstaff
June 11 to July 12
1984

At a time when history and English teachers often go their own ways in presenting materials to students, it is useful to turn back the clock to the seventeenth century in England. Literature was not then, as it often is now, alienated from public policy issues. Further, it was a century of tremendous importance for the emergence of democratic institutions. At its opening Elizabeth I reigned as a nearly absolute monarch, and everyone breathed easier when James I succeeded to the throne without civil war. The fear of that war which never took place may be seen in Shakespeare's plays, especially *Henry IV* (Parts I and II) and *Richard III*. *Macbeth* is often considered to be a celebration in honor of James' ascension. At midcentury Parliament first and then Oliver Cromwell held sway. Milton and Marvell made Cromwell the subject of poetry. With the restoration of the monarchy, Dryden warned Monmouth against rebellion in *Absalom and Achitophel*. As the century ended and the next began, political parties battled for control of Parliament and each had its literati. The Whigs claimed Defoe and the Tories Swift and Pope. Representative government in an early form had triumphed.

The convergence of history and literature during the seventeenth century in England provides an excellent opportunity for history and English teachers to reanimate an old dialogue and to integrate an often-fragmented high school humanities curriculum.

REPRESENTATIVE READINGS: ENGLISH

Shakespeare, *I Henry IV*
Donne, "Satire III" (on Religion)
Milton, *Paradise Lost*, Book II
Dryden, *Absalom and Achitophel*

REPRESENTATIVE READINGS: HISTORY

Hill, *The Century of Revolution*
Pocock, *Feudal Law and the Ancient Constitution*
Macpherson, *The Political Theory of Possessive Individualism*
Jones, *The Revolution of 1688 in England*

PARTICIPANT SUPPORT

Stipends provided to participants: $350.00 each
Travel: 20¢ per mile from point of origin
Graduate Credit: 3 hours in English and 3 hours in History
Tuition: No fee to participants
Books: Free to participants

SCHOOL MATCH

Participants' school districts are expected to provide a match of $100 per participant in order to support the project.

APPLICATION INFORMATION

We hope to accept teams of five teachers from each school or district but will consider individual applications.

Deadline for applications: March 15, 1984
For further information and forms, please write:

Dr. James Fitzmaurice
Department of English
Box 6032
Northern Arizona University
Flagstaff, AZ 86011
(602) 523-4456 or 523-4911

"FICTION AS NONFICTION"
AN AGENDA FOR THEORIES OF FICTION IN ENGLISH CLASSROOMS

Suraiya Khanum

The idea explored in the essay is basically a plea in favor of including in the English classroom the arguments current in the literary criticism of American universities. The purpose is twofold: to enlighten students about the deeper implications of the importance of language and literature; secondly to take them through a process of analyzing the conflicting ideologies, so that they themselves can take a stand on this issue. This inclusion of ideas which so far has been confined to the sacred precincts of a few elite would surely be beneficial for all concerned.

True, in an increasingly technological society, science has more impact. Yet without relishing and replenishing the art of language, technology itself would not only be redundant, but a dead weight. If anything, teachers should be more concerned to show that fiction itself is non-fictional. That is to say, what is imagined is very real, because without imaginative recreation of reality in words, we are nothing but isolated atoms. "Man is a sign," says C. S. Peirce (Winter 1958). Man is a sign-making sign. The mysteries of these signs are the evergrowing interest of critical theorists.

Literary criticism has more and more welcomed the knowledge of other disciplines, opening the boundaries of literary studies. If new critics have called all in doubt, it is only natural that the doubts should be dispelled somehow. Avant-gardes of any movement delight in the idea of revolution. Ever since the sacred grove of Nemi or the myth of Oedipus, father killing has provided an obsessional pleasure. The terms "old" and "new critics" smack of such prohibited pleasures. Only a few decades back the old critics were fathering new criticism to overthrow the yet older school of historical criticism. Today Ronald Barthes terms all of these modern critics that came after Levi Strauss as "nouvelle critics."

But is there "no splinter of history in the body of present" (Walter Benjamin)? Or is there anything new under the sun? Or for that matter how long does a new thing remain new? All these are interesting questions which interest also the new reader. The grounds appear to be forever shifting.

The recent spate of publications—collating, collecting, commenting on Deconstructionist criticism—point to one kind of perspective which so far had been missing. Now there seems to be more an eagerness for and awareness of broader communication and a revaluation. There are interesting shifts in tone. We hear about "Variations of Authority: Some Deconstructive Transformations of the New Criticisms" or "The Domestication of Derrida" or "Joining the Text: From Heidegger to Derrida." In recent analysis one thing has been established; there are insidious links and connections between the old and the new critics.

If older critics considered the literary work of art as a "well wrought urn," the new critics opt for "autotelic text," text as an end in itself. Both of these groups are

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antihistorical. What older critics considered as "allusion" and "source," surfaces as "intertextuality" in the self-created phantasmagoria of witty inventiveness of deconstructive play with "the metaphysics of presence." The older critics, otherwise called formalists, talked about the craft, style, art of the well wrought urn; the newer critics, following Kierkegaard's aesthetics (and many others, as I will presently show) of ironic mode of distance, say all texts are one; they are intentionally produced objects, not organic, a timeless-intertextual-ironic text—"a freefloating text."

In this essay I will mainly focus on the ideologies of the various schools in the act of criticism. I do not think this explication could be done by just locating their ideas in an ahistorical manner within the limits of this essay. That kind of elucidation of ideas requires much broader space. I will only proceed with the concern that these critical endeavors have established in explicating and probing into the nature of writing. The intense focus on the relations between language and culture, author and reader, reader and text, one text and another, and one discipline and another is an active phase in the history of the twentieth century imagination. Even if these are but polemics of crisis as some impute, none would dispute the Heideggerean notion that work and interpretation comprise an endless circular process, demanding the involvement of both our imagination and intellect.

II

The problem before us is then very simple: How do we present the implications so far suggested to young students? Do we directly embark them on a reading list of selected essays from some prominent critics? Or, do we guide them in providing an overview of the inception, growth and exfoliation of these critical standpoints? As my previous sentence suggests, I am edging towards a historical perspective. But I don't mind; so long as I can present my case effectively, I would even provide a chronology of these intellectual momentums. What I am suggesting is that students, for the purpose of clarity, should be told exactly the philosophical worldviews of these various critics. Once they understand these assumptions, then they can engage self-critically in applying, or not applying, these ideas to the interpretation of the literary text. In this process the questions of who came after whom and who was reacting against what should also be presented.

Our purpose is to encourage enterprising young writers to usefully apply critical methods in analyzing one literary text. What I envisage is a course demanding the students to explore writing critical essays on a single text—say Moby Dick— from several critical stands. This is especially important because the new idea of the open text makes it liable to several diverse interpretations. What is most emphasized is the forcefulness of the critical act; as such of writing.

III

If today anthropology, psychology, linguistics, semiotics and philosophy vie with one another in the interpretations of literature, rendering literature itself non-fictional or as one of the branches of human sciences, then this had its beginning in the structuralist revolution. The phenomenologists like Husserl, Heidegger, Merleau-Ponty, and Bachelard were more concerned with the actual process of perception of language and art. The Phenomenologists were basically engaged in the being, in the problem of time, and in the intersubjectivity of language; the non-rational, the subterranean resources of language and consciousness, the liberating and the harmonising catharsis performed by the poetic image, as opposed to rational analytical verbalisation, established the redemptive function of art.

Chronologically speaking Jean-Paul Sartre's existentialistic philosophy earlier enjoyed great popularity; in their way of providing existential meaning to art, writers of this school were committed to society.

With the advent of Straussian anthropology, structures or systems of relationship became the grounds of literary criticism. Levi Strauss was a close friend of the famous linguist Roman Jakobson. As such he understood the implications of the Saussurian concepts of signifiers and signified. He applied this binary opposition in the study of culture. Binary opposition is not diametrically opposite, rather dialectically opposite. deSaussure talked about the sliding or shifting of meaning between the signifier and the signified. The idea of langue (the general norms of language) and parole (the individual variation of language) was gaining ground in critical thought in Europe. The relationship of the synchronic (never changing pattern) and the diachronic (temporal) came to be applied in the study of narratology with ever increasing focus on metaphor and metonymy.

It is a critical commonplace now to see the link between Levi Straussian anthropology and the Russian formalists like Trubeskoy, Propp and Lotman. Propp preceded Strauss in the study of structure in folklore. Structuralism never proved very popular either in Europe or America as a tool of literary criticism because of its pretension of using scientific, measurable methodology. In the early phase the Structuralists took a positively ahistorical stand. Later they revised their position.

Even so, Structuralism left certain indelible marks on the twentieth century critical mind. The idea of synchrony, the idea of mythical time, attracted the myth-conscious twentieth century readers. Ronald Barthes went through a structuralist phase before he becmae a post-Structuralist. Above everything Structuralism showed that the patterns in literature are similar to those patterns in language. Literature is just one sign coexistent with other cultural artifacts. The semiotics of Umberto Eco or the semianalysis of Kristeva—all owe their source to the critical fermentation produced by structuralist activities in various related fields. The close interdisciplinary studies such as feminism, psychoanalysis, and cognitive science, all were facilitated by Structuralist thought.

It is the awareness of structure as a system of relations of words that radically prompted Deconstructionist thinking. The Deconstructionists extend the system of relations (that the words have no meaning except in the relation with other words in a context) to the systems of relations of metaphysical—contradictory—presences within the text. Such probing analyses as those of Ronald Barthes on Racine or Jacques Derrida on Shelley were possible only after their Structuralist experience. It is significant that some critics in America—more eclectic sorts—call themselves post-Structuralist, rather than Deconstructionist.

One thing that needs to be made very clear is the question of nihilism of the Derridean school. Nihilism has a long and distinguished tradition in the western world, the most prominent one being Nietzsche's famous saying, "God is dead." Mannheim thinks nihilism is a philosophical position which denies any a priori meaning. This again brings the question of language and consciousness into focus. Language creates the consciousness. These nihilists argue that the older critics tried to infer or impute some kind of fixed meaning from a fixed isolated object. The paradox of the older critics as well as the irony of their position was that they saw the relationship of ambiguity and irony, but failed to see that each position cancels the other out. The Deconstructionists see the relation of both context and content not in a fixed but in a relational manner. As such, the nihilists do not want to extricate meaning like

squeezing a lemon but to show the intertextual dilation and textual dilution of various elements. The nihilists think that the older critics look on art as a container of meaning on the grounds of logical positivism; moreover they do it in an analytical fashion.

Let me point out that though I am trying to locate the relationship of the older and newer critics, the subject is vastly proliferating. It should be noted that both Freud and Marx, two earlier thinkers of great historical importance, have been revived anew by the Structuralists. Freud, as reread by Jacques Lacan, is shown to be a great linguist because he shows that the unconscious is structured like language. Marx, as reread by Althusser or Jameson, is shown to be a structuralist because he shows the relationship of the structures in history.

There has been a revival of the Romantics in the works of the Deconstructionists like Bloom, Hartman, and Derrida. Georges Poulet's phenomenological, intensive, active reading has impressed many prominent American critics. The role of the reader in reconstructing the text everytime anew extends the role of imagination, feeling, and perception. This emphasises the intuitive, affective, subterranean aspects of language.

On the other hand, the definition of structure as a gradual unfolding from specific to general, as a system of transformations, could be well used in a writing classroom. Jean Piaget uses structures in this sense.

Poulet deciphers a text as structure in the process of being composed, in the process of becoming a structure. This is an equally worthwhile way of looking at the writing process.

According to Geoffrey Hartman, "Deconstructive criticism does not present itself as a novel enterprise." Through their intense and rigorous close reading and foregrounding of literary language deconstructionists are restating the meaning of the interpretive act. As Frank Kermode elucidates in The Genesis of Secrecy, there is a mystery in a work of fiction as in biblical parables. The critic, like Hermes, the messenger God, unveils the concealed truth. This implies the layers of meaning visible and invisible in an indeterminate structure which the reader can interpret according to his own horizons of expectation. As Walter Benjamin, the German Marxist hermeneutist says, this idea of interpretation of multivalent meanings is in the tradition of 49 levels of Talmudic interpretation of the Torah. In The Role of the Reader (1979), Umberto Eco reminds us that in reading the reader takes an "inferential walk" outside the text. The reader's reconstruction of the text has proved to be a fertile ground of literary criticism in the post-formalist stage.

More than a decade ago Paul de Man in Blindness and Insight (1971) provided a commentary on various views. He observed: "the ambivalence of American formalism is such that it was bound to lead to a critical paralysis." He says "a purely empirical notion of the integrity of the literary form" leads one to locate "ambiguity and irony"; the very structures contradict the basic assumptions of "the well wrought urn" of Brooks. According to him, the shortcoming of Structuralism was "the danger of reification of form" which seems to threaten its declared objectivism. Essentially de Man's dissatisfaction with rigid application of an extraliterary code and his statement about the phenomenological reading which, according to him, stressed "a void that separates intent from reality" provides a clue to the temporal labyrinth of each critical effort.

The labyrinth and abyss between the written sign and assigned meaning is the province of deconstructionist criticism. The "intertextual" sphere, no matter how riddled with commentary upon commentary, fails to dissolve art into positive and exploitative truth. Hartman succinctly states that the ethos of literature is not dissociable from its pathos"—echoing Nietzsche's "the deepest pathos is still aesthetic play." The purpose of criticism is "precisely that the use of language . . . can purge pathos, . . . can show that it [the language] too is figurative, ironic or aesthetic" (Hartman, preface to Deconstruction and Criticism, 1979).

Literature, like any other art, operates in a "void"—an unbridgeable gap that no amount of analytical, rational philosophy or science can fill. Thus, the detour through non-fiction becomes intriguing as we see the muse smiling enigmatically above the abyss, like Sphinx or Medusa, with riddle or vengeance. We can only persuade or perish. To persuade we need the shield of Perseus; we need to deal with the threatening aspect of the unknowable through indirection. Criticism is that act of non-fiction which renders fiction possible; to avoid the fate of Narcissus we need the crookedness of Hermes and the skill of Perseus. Both are equally agreeable myths for the language teacher.

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BOSMAJIAN WINS ORWELL AWARD FOR ANTI-DOUBLESPEAK BOOK

Haig A. Bosmajian, author of THE LANGUAGE OF OPPRESSION, is the winner of the 1983 George Orwell Award, given by the NCTE Committee on Public Doublespeak for the year's most outstanding piece of writing combating the use of deceptive language. The award calls attention to distinguished contributions to honesty and clarity in public language.

In the book, Bosmajian analyzes the language of anti-Semitism, white racism, sexism, and war. In receiving the award, Bosmajian voiced the belief that "if we can minimize the use of language of oppression, we can reduce the degradation and subjugation of human beings."

A PAPER CHASE

Chris Crowe

Paper has been one of civilization's most useful and versatile inventions. In today's society, hardly a day passes that we don't use many different paper products: filters, books, tissue, cardboard, magazines, playing cards, stamps, cigarettes--the list goes on and on.

It is just as unlikely to go through a day without using or hearing the word "paper" used many times in many ways. In the following quiz, see how many "paper" words or expressions you can recognize.

1. when folded properly, it flies through the air

   paper _____

2. many read this every morning (or evening)

   paper

3. helps make duplicate copies

   _____ paper

4. written in English courses; require research

   ____ paper

5. John Houseman starred as Professor Kingsfield in this TV show

   "Paper _____"

6. cut out of a single folded piece of paper

   paper ___

7. mixed with water and paste, then molded into shapes

   paper _____

8. a slang term for a counterfeiter

   paper _____

Chris Crowe is teaching English in Chandler, Arizona.

9. found in any bathroom

_____ paper

10. used to clean eyeglasses or blow noses

___ _ paper

11. used in school; three to five holes punched in the left side

_____ paper

12. elementary school kids cut shapes from this

_____ paper

13. sticky stuff that nabs airborne insects

_ _ paper

14. used to decorate and conceal gifts

_____ paper

15. George Plimpton's account of the NFL

Paper ____

16. a song by Marie Osmond

"Paper _____"

17. used to make decorative streamers

__ paper

18. one who has the appearance of strength but is actually weak

paper ___ _

19. used to dry hands or clean up spills

paper _____

20. a heavy object used to keep papers from scattering

paper _____

21. a soft-bound book

paper ____

22. holds sheets of paper together

paper ____

24. correction fluid for typists

_____ paper

25. this person delivers #2
paper ___

26. slices paper; resembles a guillotine

paper _____

27. used to carry groceries

paper ___

28. filling out forms, questionnaires, etc.; busywork

paper ____

29. used to cover or decorate walls

___ paper

30. a disposable dish

paper __

D O N A L D S O N RECEIVES AWARD FOR C H I L D R E N ' S M I N D S

Psychologist Margaret Donaldson, whose research has enlarged educators' knowledge of young children's mental operations, is the 1983 recipient of the David H. Russell Award for Distinguished Research in the Teaching of English.

Walter Loban, in presenting the award last November at the NCTE Convention, remarked that the research Donaldson reports in CHILDREN's MINDS "builds upon the famous work of Piaget, but it modifies and corrects some of his findings." By employing language and settings that "make sense to children," Loban noted, Donaldson and her colleagues enable[d] the children to perform tasks that Piaget and his coworkers believed impossible." He also mentioned her "focus on the tension between two kinds of learning": that which takes place before formal schooling, through using language for "evident, meaningful purposes," and school learning, which requires children "deliberately to call the [language] skills into service when the compelling purpose is no longer evident." Her findings shed light on problems of lively, responsive preschoolers who experience failure in school.

Donaldson, a professor of developmental psychology at the University of Edinburgh, Scotland, writes children's books under the name Margaret Lennox Salter.